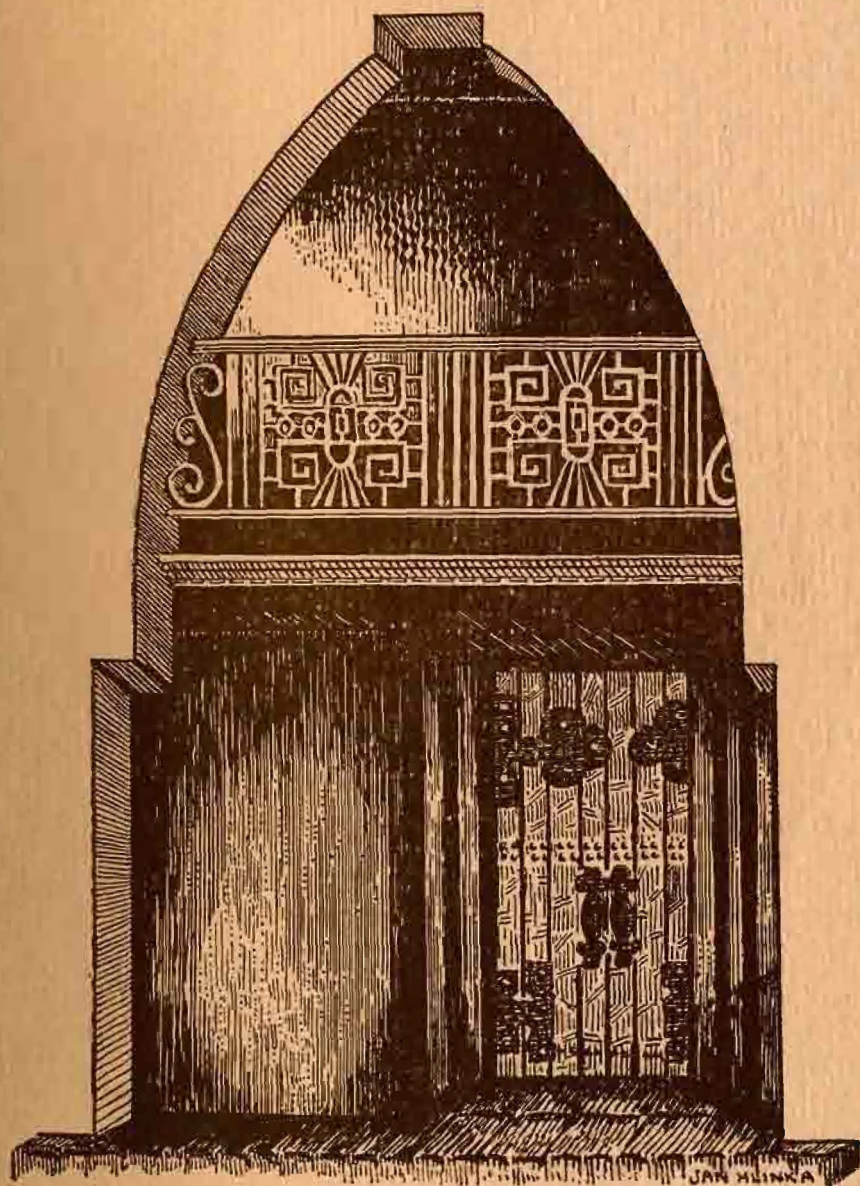


# HORIZON



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SUMMER 1946



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# HORIZON

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Philosophical Research Society

SUMMER  
1946



ISSUED  
QUARTERLY  
VOLUME 6 No. 1

HORIZON  
LINES

AN EDITORIAL  
By MANLY P. HALL



## Dreams And Their Meaning

THE dream life of the human being still presents a variety of unclassified phenomena. It is difficult to define the dream state, for as yet we have no adequate definition even for sleep. There are vague references to thresholds of consciousness, but no adequate explanation of either the sleeping or waking state.

We use the term "awake" to cover the objectification of awareness. In the waking state we are aware of self and environment. In the sleeping state we are unaware; consciousness remains in a subjective condition in which there is no recognition of self or not-self. The dream state lies between these two extremes and seems to indicate that under certain conditions a degree of objectivity and a degree of subjectivity may blend to create a semiconscious condition.

In the terms of the old philosophies, all nature is subject to a law of rhythm. Within this law a principle of alternation operates. Periods of activity are followed by periods of inactivity. Man, as part of nature, is subject to all of its rules, and must adapt himself to the

order of his world. Sleeping and waking are an experience in his environment, and he finds himself subjected to the same pattern that operates in the lives of other creatures.

Is sleep auto-suggestion? Is it a habit rather than a necessity? Is the whole theory of fatigue mental rather than physical? And most of all, how can we know? It is the more difficult because we are personally involved to the degree that it is impossible to disassociate our minds from our own experience patterns.

Let us theorize briefly on this intriguing theme. Morally speaking, is sleep punishment for ignorance? The poets have suggested the contrary, intimating that it is a blessed oblivion bestowed by the gods upon their elect.

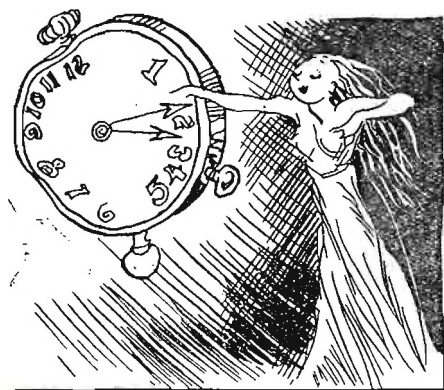
Ignorance is the universal disease; sleep is a universal phenomena. Are they related? What is the principal by-product of ignorance? The probable answer is disaster. Ignorance results inevitably in misuse. Misuse is waste. Waste results in depletion of the thing wasted. Depletion may lead to exhaustion, and the remedy for exhaustion is sleep. Not only do the creatures of the



four kingdoms known to man indulge in periodic relaxation, but the universe itself is subject to a rhythmic exhaustion which must be repaired by periodic retiring into a state of subjectivity.

Or we may think it out another way. The phenomenon of day and night left the prehistoric world bereft of light for a certain number of hours out of every twenty-four. Possessing no artificial means of carrying on the activities of the day, our remote ancestors had no recourse except to retire to their huts and caves and wait for the return of light. Perhaps they might have attempted a nocturnal cycle of pursuits had not fear played a part. Darkness was a threat in remote times; the individual was at a disadvantage, and numerous hazards, real and artificial, contributed to a dominant phobia, fear of darkness.

Most animals sleep when they are tired. Man sleeps according to the clock. As a result of this clock service,



the human being is physically unconscious for nearly one-third of his entire life. He permits his weariness to accumulate toward a definite time. Having become weary gradually, he decides to get rested all at once. Although he now has abundant means to turn night into day, he is not successful when he attempts this departure from ancient habits.

We have been told that "early to bed, early to rise, makes a man healthy, wealthy and wise." This is an empiric statement however, for it is very rare to find anyone healthy, wealthy and wise

from this or any other cause. Is it possible that the hypnosis of environment plus the suggestive force of tradition leads to the acceptance of the belief that sleep is a divinely ordained necessity? Is it not more likely an action which the individual performs because he is convinced it is necessary?

Against this argument is the indisputable fact that very few human beings can function for long without an appropriate amount of rest. But again, is this fatigue real or does it arise from the fact that we are convinced that we should be fatigued, and practically demand the symptoms?

Often we hear of someone who functions successfully on a minimum of rest, and modern scientists are emphasizing the need for a complete re-examination of the rest, relaxation, and repose factors. For the first time we are aware that the individual can sleep too much for his own good. Only careful consideration can demonstrate what percentage of sleep is due to exhaustion and what percentage is due to acute toxicity. Psychosomatically, a toxic body is the product of mental and emotional acidosis. Has wrong thinking something to do with our sleeping requirement? Toxin may also accumulate as a result of wrong diet. Are we eating ourselves into the need of periodic coma? It is all very intriguing.

The esoteric philosophies give us another perspective on the sleep cycle. The human being consists of a super-physical personality functioning through a physical organism. From the study of advanced yoga it becomes clear that the consciousness of the human being does not require a daily period of sleep. The consciousness belongs to a much larger spiritual cycle, and its period of waking includes the length of time required for the several hundred incarnations which make up the human life cycle. It is only at the end of this complete cycle that the spirit requires the spiritual equivalent of sleep.

Conversely, each of the physical bodies through which the spiritual nature functions is to some degree subject to the laws governing physical existence. Thus



the body can be fatigued although the consciousness is tireless. In a way it is this very tirelessness of consciousness that contributes to the fatigue of body. The purposes of the spiritual part of man are superior in quality to the physical requirements, and consciousness is eternally forcing the body to the accomplishment of activities which tax physical strength to its utmost. To meet this emergency the body must assert its requirement for rest or reconstruction.

Under spiritual discipline there is an increasing conservation of body resources. By discipline the individual refines the body structure and controls all extremes of action, striving constantly for moderation in all things. As a result, the advanced esotericist does not require as much asleep as the average person who does not understand the science of energy economy. Certain meditation disciplines result in a complete relaxation of the body without the loss of consciousness. The spiritual self can continue its rational function almost completely independent of bodily stress. This condition is well known in the East, but has not been cultivated by the average Westerner who regards violent exertion as a symbol of meaningful endeavor.

Regardless of the abstractions involved, the average person requires rest which he seeks through the medium of sleep, and which he attains with varying degrees of success according to the tension of his own nervous system. As the pressure of material interests and ambitions increases, it becomes ever more difficult to relax properly, and today insomnia assumes the proportions of a major ailment affecting a large percentage of our people.

Insomnia is a vicious circle and is strong evidence of the lack of philosophic content in our way of life. It reveals clearly our inability to lie awake pleasantly, happily and optimistically. In fact, if we could lie awake to the accompaniment of these artistic virtues we would promptly fall asleep.

It is not difficult to understand that insomnia is an agony of the spirit to any individual devoid of internal re-

sources and incapable of enduring his own association except in a state of coma. The problem of insomnia can be stated in a few words. Unless it is caused by the use of artificial stimulants or is the result of pain or discomfort due to a serious or dangerous disease, insomnia is not especially dangerous or detrimental. The physical body has an insistent way of demanding what it requires, and it will force sleep when sleep is actually necessary. Tests have proved that the insomnia victim frequently sleeps without being aware that he is asleep, and the fixation which usually accompanies insomnia often causes the sufferer to ignore or deny the amount of sleep that he actually obtains. Tests have shown that a person willing to swear that he hasn't slept a wink all night actually enjoyed six solid hours of dreamless slumber.

The insomniac generally develops a group of anxiety mechanisms which are the true cause of the damage which he attributes to his lack of rest. He approaches the sleep problem with a variety of morbid uncertainties. First, he just *knows* he isn't going to sleep. He also just *knows* that he is going to get up in the morning completely exhausted, totally unfit for the arduous requirements of the day. He tosses about for a while, perhaps resorting to the ice-box for a late snack, or seeking relaxation from a few chapters of his favorite murder mystery. Still he does not sleep, and finally, tangled up in the covers in a state verging upon complete collapse he cries pitiously to himself, "I just can't stand it another minute!" and reaches for a bottle of his favorite sedation.

Presuming that we are altogether afflicted in one way or another with problems of fatigue and tension, we look with envy upon the small child who seems to possess an inexhaustible reservoir of dynamics and an equally admirable capacity to sleep unless irritated by adults. If children must learn their way of life from their elders, it is also true that much can be learned by an attentive consideration of the reflexes and reactions of the young under normal conditions. Emily Post was quite correct in



assuming that children are people, and we might go so far as to reverse this truism with a minor qualification; most people are children. One of the most disastrous moments of our lives is that in which we arbitrarily decide, without sufficient evidence, that we have grown up. Once this unfortunate fixation takes control of our thinking we are fit for a variety of tragedies.

The sleep mechanism of the small child reveals in simple form most of the sleep problems of the adult. The differences lie not in the processes themselves but in the weight of the involved circumstances. We are convinced, for example, that the problems of childhood are imaginary, and the problems of maturity very, very real. Yet is it not true that the child is capable of greater honesty in its reflexes than the grown person? Is it not also true that a large proportion of so-called mature problems become problems only because of the nursing of morbid imaginings and the acceptance of a variety of illusions which are the result of false standards of living and thinking?

Life is a series of patterns which unfold according to what philosophers have called a *divine geometry*. All life patterns are essentially simple, and complexity arises only after the perception of the pattern itself is lost. When we can no longer find the pattern, chaos sets in and we struggle about in a maze of uncertainties.

The child, still largely dominated by instinct and impulse, and comparatively unconditioned by false concepts of values, proceeds in harmony with basic patterns. It reacts precisely as it should react, and this is frequently one of the most discomfiting of juvenile tendencies.

Only watchful upbringing and a thorough inoculation by our social and educational institutions can rescue the child from its own normalcy and prepare it for the discomforts, tragedies and mistakes which we regard as successful living.

This does not mean that we should let the little ones grow up like the daisies of the field without counsel and

guidance. This has been tried and the results are little short of an abomination. It does mean, however, that parent and child should form a partnership in search of reality, each teaching and learning. The child is the unconscious teacher, for it has no realization of the importance of its own naturalness. The parent is a more sophisticated teacher, for it must direct and adapt natural talent to the requirements of an organized society. With the child, growth is an adventure in discovery, and for the parent, child training is an adventure in rediscovery.

The classical thinkers used sleep symbolism to represent certain phenomena of what we define as the *waking state*. The individual may be awake biologically, yet asleep psychologically. A large part of living is a waking dream to which the term *fantasy* has been applied. A fantasy is a distortion of fact away from moderation to either of two extremes. Fantasy may lead to the idealization of fact and the loss of practical value, or it may lead to a depression of the mind away from the intrinsic nobility of fact toward the morbid, the destructive or the painful.

To live in a world which is filled with facts, and yet be unable to discern those facts, is to continue in a state of fantasy. We may use fantasy to defend ourselves from facts which appear too difficult to bear, or to escape from the challenge of facts which demands more of ourselves than we are willing to give. Under either condition we are walking about in a dream. In the end we discover that all fantasy is more painful than all fact.

Whence come these fantasies? And why do we prefer them to basic realities? Why are we afraid of truth and less afraid of error? The answers to these questions lie in the development of our way of life since the beginning of historic time. There is a basic conflict between fact and our way of life. If we cling to fact we depart from social usage and become more afraid of society than of God, nature or ourselves. God and nature work in strange and mysterious ways not easily understandable,

but society is forthright in its simple and direct opposition to any who depart from its edicts. Society hurts *now*, and we are more afraid of this imminent disaster than we are of those strange and mysterious ways in which the universe emphasizes its purposes. And even when nature does assert itself we can find a variety of explanations to neutralize the laws of cause and effect. In an emergency we can fall back upon fate, providence, coincidence, and blind destiny, but society keeps on plaguing us, demanding conformity with its devious ways as the price of physical survival.

Because the small child has not yet learned to conform, it offers a splendid field of research for those honestly seeking real values in this clouded sphere. As the child grows up it also reveals clearly the processes by which the human intellect is trained away from utility to usage. We can perceive the pattern slowly disappearing, forced back into the subconscious by the pressure of environmental chaos. As the child loses the pattern it becomes socially acceptable and spiritually deformed.

Obviously some compromise is necessary; otherwise the individual becomes antisocial in a negative way. Individuality is not merely refusal to abide by the rules of material living. True individuality is the preservation of the pattern of right action within the self. This pattern exercises a censorship over action; not a censorship over society.

Psychology is inclined, according to more recent opinions of its practitioners, to view mental and emotional impulses as identical in source, and of a common substance. As this is not philosophically sound, I suspect that the notion will be eventually discarded. The difference between thought and emotion is basic. Mind experiences by the vicarious process of reason. Problems solved intellectually may or may not be solved in fact. The mind demands no experience other than the experience of thinking. The emotions react to an entirely different group of stimuli. The emotions are not in themselves critical. They accept or reject according to pleas-

ure and that which satisfies is sufficient. Satisfaction is the final measuring stick, and satisfaction differs with the taste and capacity of each individual. Thoughts may be held in common; emotions belong particularly to individuals and may be gratified without consideration of the emotions of others.

Thought, when organized, engenders the sciences, and emotion the arts. A science demands acceptance on the basis of reason, but an art requires only that it be enjoyed. Truly, the artistic taste may be refined, but the refinement in turn is a refinement of appreciation; the demand remains the same. The art expression must be enjoyable to be sufficient, and sufficient to be enjoyable. The moment an art is subjected to analysis it verges toward a science and its own peculiar power is extinguished. Therefore, it does not seem reasonable to regard as identical the impulses which produce such diverse consequences.

Arts preceded sciences in the evolution of consciousness to the same degree that acceptance preceded analysis. The human being, surrounded by an infinite variety of phenomena became aware of and accepted phenomena in terms of pain and pleasure long before it analyzed phenomena in terms of cause and effect. The old habit remains. To this time, analysis is a last recourse in popular thinking, and we regard things as good or bad on the basis of whether they be pleasurable or painful.

The day dreaming of the adult is strongly involved in wish fulfillment. We are all concerned with that interval between things as they are and things as we desire them. It is only on rare occasions that we triangulate this pattern by asking ourselves how things actually should be in order to fulfill the law of their own kind.

The personality overlaid with mental and emotional stress carries into sleep the burdens of the waking state. Often these burdens, transformed from literal to symbolical aspects, return again to our waking consciousness in the form of dreams remembered.

According to Sigmund Freud, children's dreams also usually take the form



of wish fulfillment. The child carries the activities of the day into its sleeping state, either literally or symbolically. Thus, the little boy who has been called from his ball game for the regular afternoon nap will continue the game while sleeping.

There is a question, however, as to whether Freud's explanation is sufficient to cover the entire range of children's dreams. It is likely that many of the dream processes usual to the adult are present also in the young. In fact, it is becoming more and more evident that the unconscious of the child is far from being a blank. The child, because it is less inhibited and limited by the external pattern of living, and because the reasoning patterns have not restricted the imagination, may be more complete and natural in its reactions than individuals of more advanced years.

What then is imagination? It is the extension of consciousness beyond the experience. Philosophically, it may be the impression of past lives upon the untutored fabric of the present mind. Certainly imagination extends along lines of symbolism, and imaginings are nearly always intimately related to facts, experiences, or convictions. Sometimes the imagination is an extension of the fact itself. Sometimes it is the untrained reason trying to press a fragment of testimony toward an ultimate. The imaginative faculty is of the greatest importance, for it is intimately associated with growth. The trained imagination is a spiritual faculty which permits the development of overtones. These overtones are extensions upward, and having been established the whole personality flows into this extension, progressing through and by them into a superior state.

The child is extremely sensitive to its environment and has no defensive mechanism to protect its consciousness from the pressure of environmental forces. It is quite possible that much of the dream life of children is influenced by external life-symbolism-patterns which the adult has learned to combat and neutralize. The grown person establishes a censorship over the acceptance

and rejection of external stimuli—mental, emotional or physical. This censorship originates in standards or codes of conduct which have been rationalized and accepted as necessary, even if in conflict with personal impulse.

The child recapitulates the infancy of humankind back to the origin of the species. Primitive humanity exercised comparatively little censorship over impulse, and was entirely deficient in that type of intellectual audacity which would attempt to bend universals to the will of the individual. Evolution has been a groping outward from the self to the environment—the extension of the will to power, the will to be, and the will to do. Certainly children have a far greater awareness than they are able to express in words; far greater than their capacity to frame instinctual knowledge into orderly thought sequences. All children are inhibited to some degree by an immaturity of their own bodies, and these inhibitions escape from the subconscious through the symbolism of the dream process.

All symbolism is derived from environment, because impulse being in itself formless brings no pattern with it from its own source. The more sophisticated the human being becomes, the more intricate its psychological symbolism. With the child the symbolical language unfolds as the mind becomes aware of simple correspondences in the outside world. The dream is merely an imagining about familiar objects. It is this imagining that reveals the pressure patterns in the mind. George Humphrey of Queens University, Kingston, Canada, in his *The Story of Man's Mind*, explains that parents are represented by a king and queen, brothers and sisters by small animals, birth by water, and death by a journey.

There is an inoperable equation in the dream symbolism. For example: the association of birth to water is beyond the experience of the small child who has had no way of learning that all life originated in water. This shows that the subconscious possesses an instinctual kind of knowledge, and justifies Plato's educational formula that

education is a release of internals.

After having had *Alice in Wonderland* read to her, a little girl of seven went through a painful and terrifying series of nightmares in which she was subject to constant abuse from the Red Queen. The child suffered so acutely, crying and moaning in her sleep, that it was necessary for the parents to wake her and devote considerable time to comforting her small mind about the unreality of her experience. The natural explanation would be that the girl had been affected by the character in the story, the fantasy of which exceeded her power of rationalization. But deeper investigation showed that the Red Queen had been transformed by the dream mechanism into a symbol of the child's own mother. Further research into the personality of the mother revealed that the woman, though by nature affectionate, was highly nervous and intense, and absorbed in her own personality difficulties. Without realizing it she had been harsh, quick tempered, and impatient in the handling of her little girl. The child, unable to understand the causes of her mother's tension, regarded herself as in some way responsible, and had developed an intense fear of her mother. She transferred this fear to the Red Queen who exhibited temperamental peculiarities. In sleep she was haunted by the irritability of her own mother whose conduct was beyond her comprehension.

All children interpret fairy stories in terms of their own limited experiences, and assign the characters in these stories to the persons most like them in their life. Thus the child understands the imaginary incidents and persons in terms of its own actual experience. This process is clearly revealed in the dream sequence, and offers much material for serious thought to those who are interested in the mental integrity of the young.

Later the same process is revived in the life of the adult. Each of us instinctively makes our selections from life according to a symbolical process. Our selection of friends, education, religious institutions, and cultural outlets

all tell us something about ourselves. There is pressure behind each one of our selections. When a person names a favorite author, poet, or artist, he is naming someone whose artistry is most consistent with personal taste. Taste arises from experience and is a process by which we build universal conceptions upon particular incidents.

It is perfectly possible for dream imagery to clothe itself in any type of symbolism that is immediately available. For example: if one has been reading a certain book he may dream about incidents from that book, or extend sequences derived from the plot or characters of the story. Superficially it appears that he merely went to sleep with the book on his mind, but it does not necessarily follow that the dream can be completely dismissed with this simple explanation. The book relationship was only accidental, and offered a convenient symbolism for the release of a far more significant subconscious impulse.

After reading a sensational spy story a woman dreamed that she had certain important information that she was desperately anxious to pass on to the head of the secret service. Night after night she had terrible and complicated adventures trying to reach the government with her report. Here was a simple incidence of borrowing a symbolism from an easily available imagery pattern. Beneath it all was a psychic pressure. Through misunderstanding arising from a circumstantial situation this woman believed that she had lost the confidence of her husband. She had spent months trying to convey to him the true picture of what had occurred. He was inclined to doubt her story, and her dream showed her desperate mental and emotional effort to restore the damaged contact. The government was her husband. She had a message for him which his mind would not accept, so night after night the desperation of the day was repeated in her vain effort to carry her "message to Garcia."

The mechanics of this process is quite simple. While reading, certain parts of the story stand out or are picked up with unusual vitality by the consciousness be-



cause they bring to mind certain dominant facts in the personal life. These more intensely experienced parts of the story survive in the mind, to become the substance for dream symbolism. Even this process of natural selection of suitable material for dream symbolism is important, and indicative of the problem at hand.

Thus generalities of symbolism are set up, all searching to become symbolic of the things which we are seeking, or the processes of finding them. All frustration is like our own particular frustration. All sorrow is a reminder of our own sorrow, and all hope is prophetic of our own hoping. We read our own secret convictions into any situation which can possibly be interpreted as similar or parallel.

For this reason it is not possible to set up an arbitrary system of dream interpretation. These sleep experiences always mean what they mean to us because the complete cycle exists within ourselves, and requires no recourse to external accident or incident. All externals become merely reflectors of internals. Dreams, of course, fall into well defined groups by which neurotic or erotic tendencies can be classified. This is the only basis upon which interpretation can be built.

Going back into the evolutionary processes of the race we can select a class of literature which has always been closely associated with the psychic patterns of the personality. This class of literature is made up of legends, myths, fables, parables, and allegories. Such accounts are always thinly veiled morality stories. Each contains some principle or universal truth simply expounded. The very way in which they are written inclines the mind to accept their lesson without resistance. Most children's books belong in the category of morality stories because they conceal lessons in character, or simple accounts of useful knowledge by which character may be molded or stimulated.

The literature of primitive people is restricted almost entirely to this type of writing, and it is only among more sophisticated races that literature de-

parts from the simple formula and assumes the non-moral or non-educational form.

It might be useful to mention at this time a type of book which has almost entirely disappeared from our present way of life. This is the Emblem Book popular from the 15th to the 18th Century. The Emblem Book usually consists of a sequence of illustrations. The figures are abstract, complicated, ingenious, and frequently cryptic. Often a small amount of moralistic text accompanies the pictures. These designs offer a riddle to the mind examining them. The question is asked, "What do the symbols mean?" Intrigued by the mystery, the mind cannot rest until it has discovered what it believes to be the correct meaning. What really happens is that the individual brings his own mental and emotional experience to bear upon the puzzle. It may well be that the symbol has no meaning, but we read into it our own sense of values. In the end we solve not the symbol, but ourselves. The curious device has become a mirror revealing to us some phase of our own deeply buried internal impulse pattern.

Gardner Murphy of Columbia University in *A Briefer General Psychology*, defines dreams thus: "In vivid imagination occurring during the sleeping state the form and sequence of the imagery characteristically display lack of critical control such as is imposed by the individual's contact with the world when awake."

By this definition we may infer reasonably that the growth from childhood to maturity involves the process of the establishment of critical control over imagination. The term "critical control" may be broken down in a variety of ways to signify a variety of processes. First we must examine the basic psychological concept. It may be summed up in the statement that the world is fact, and imagination is fantasy; therefore critical control is the imposing of the concept of fact upon the conceptions of imagination.

To my mind the so-called factual world cannot be conceived as consisting



of pure fact or anything approaching pure fact. The term *world* signifies not only visible nature but invisible human nature operating against the background of physical things. The world is not only sun, moon, stars, mountains, rocks, valleys, plants, minerals, animals, and those other inevitables about which we would like to have a factual concept; the world is also nations, states, arts, crafts trades, professions, religions, sciences, man-made laws, doctrines, statutes, and innumerable other factors which are factual only by tradition and general acceptance. The critical control set up by the world over personal imagination is not therefore a simple control by fact, but a control by fact plus interpretation, institution, tradition, and experience. All these factors involve some kind of imagination. Thus, in simple fact, critical control implies the control of the imagination by institutional ways of living which are grounded, in part at least, in the collective imagination of the folk.

Take law as an example. In its broadest semantic meaning law represents the inevitable rules governing existence, life, and conduct. But there are two kinds of law working in our environment: universal or natural law which is certainly factual, and human or artificial law which is curiously limited by concept of time and place. It is a mistake to consider human laws regarding conduct as identical in integrity with universal laws governing existence itself. The growing child receives the impact of law, but it does not necessarily mean that this impact is all fact. It is fact plus prejudice, and prejudice is a disease of the imagination. Therefore, our principal thought is that externals are not always factual any more than internals are always non-factual. The individual cannot entirely escape imagination. If he escapes from his home imaginings he must assume the imaginings of the herd. If he attempts to depart radically from these he reverts rapidly to an unsocial state which originates from or leads to mental unbalance. Fact is therefore a relativity in the worlds of thought and imagination.

It is further evident that if we could

attain to the hypothetical state of existing according to absolute fact, our living would lose all overtone and become drab beyond endurance. Constructive imagination is as important to living as is fact. In sober truth, trained imagination attunes itself to a kind of fact which is nobler and more sufficient than the kind of fact which receives our present idolatry.

Talking one day to a Chinese coolie in the shadow of the Great Wall of China, I asked him who built the wall. He replied in substance that there was a vulgar tradition to the effect that a certain Chinese Emperor was responsible, but in this detail history was obviously false. In reply to further questioning he explained his viewpoint. The Great Wall certainly was built by a race of giants and superhuman creatures for the obvious reason that it was too large for any human being to have constructed by natural means. That which is not natural must be supernatural. That which is impossible to man is possible only to the gods.

It is much the same with our world. It is obvious to the average person that civilization is too vast in complex mechanism to have been created by human effort alone; therefore civilization was predestined and foreordained by the gods. The gods cannot have made any serious mistakes; therefore all the frailties, weaknesses, imperfections, and discrepancies of our way of life reveal wisdom that surpasseth all understanding and must be endured with patience. To western man western civilization is sacred, for like the wall of China it is too big to be a product of human ingenuity.

If we accept our way of life as inevitable, then that way of life becomes a fact. But in order to reach this degree of acceptance we must disregard the whole pageant of history which indicates that our civilization was heaped together by human ingenuity, human ignorance.

The small child coming into the world and trying to orient itself in the complex pattern is overwhelmed by the magnitude of the world institutions. It has



neither strength nor ability to withstand the tremendous pressure of the mass psychosis. It is taught from the cradle that the world as a man-made institution is factual, inevitable, and divine. It is from this adamant surface that the child must bounce the small ball of its individual attainment. Regardless of its age, from the cradle to the grave the individual is one against the many. To survive, it must attain a practical outlook. In this sense *practical* means it must compromise its own convictions and conform with the herd motion. The imagination must take on the common deformity in order not to appear deformed.

If we assume that heredity or evolution or reincarnation bestows integrity upon the most internal parts of the human personality, certain consequences appear inevitable. The unfolding child is in the presence of a double dilemma. Not only must it adjust to the external pattern of the world which it is to inhabit; it must also reconcile the realities within itself to the unrealities outside. The normal impulses of the human creature are in conflict with the artificial institutions of man-made society. Wherein, then, lies the fact? Is the distorted external environment more real than the natural impulse which is innate in the various orders of living creatures? Can the human being ever be himself? Can he ever be normal in the full meaning of the word? The answer to these questions is a relative negative. The race may ultimately achieve normalcy, but no person living today has any reasonable expectancy of being a citizen of a normal world; therefore there is little hope of personal normalcy.

Experiments with small children indicate that they are essentially normal. Their impulses, while immature, are natural and astonishingly reasonable. They have personality the moment they are born, and growth only reveals the character trend. The common emotion of childhood is insatiable curiosity; an endless reaching out in the desire to know. As soon as the child can speak it will ask questions that the wisest scholars cannot answer. A classic example is

the five year old boy listening while the preacher describes how God created the world. After service the youngster had only one question: "Who created God?" Incidentally, the child's question is the most basic problem of both religion and philosophy. Intuitively, the five year old bundle of precocity asked the unanswerable question.

Later this same child becomes painfully aware that a great system of religion has been built up which completely ignores basic questions. Fearing that they may be breeding an atheist in their midst, the parents and the church carefully lead the child's mind away from the vital question, and indoctrinate it with various ideas calculated to detract attention from the basic weakness of the system. As the external pressure increases the child learns through experience that conformity to the opinions of its elders is more profitable in terms of pleasure and happiness than insisting upon a satisfactory solution to the difficult question. Gradually the pattern of conformity is built up. When he agrees with his elders he is patted on the head and referred to as a bright little chap. When he insists on being himself he is sent to bed without any supper and referred to as the family nuisance. In this way experience begins to teach him that there is a penalty upon thinking, and when in doubt keep quiet.

Some children give up their doubts more easily than others. These are headed for worldly success. Some few, however, take seriously to heart the parental alibi that they will know all about it when they grow up. It is the child with a long memory for these details who becomes the free thinker, the investigator, and the philosopher in later years.

Peering out through two round wondering eyes the small child sits in judgment on his elders. He isn't really criticizing; he has no structure of comparisons upon which to base a criticism. He is just watching the mathematics of life unfold around him. He is seeking a standard copy, and while still little more than an infant he becomes aware that all



adults have two standards; one for themselves and one for other people.

With his brain twisted up in a posture resembling Rodin's Thinker, he must ponder how it comes about that his parents condemn other people for the very actions which they themselves perform. Father pulls a tantrum, and the rest of the family dashes about trying to humor him back to good nature. Father is tired, overworked, naturally impulsive, high strung, nervous, etc. Tantrums look like lots of fun, especially when people are nice to one as a result. So the small boy decides to try one also. He is rewarded by a sound thrashing. This is a problem. Why wasn't Father thrashed? Why is it right for Father and wrong for Son? The only answer seems to be that mature years bestow the privilege of indulging in bad disposition with impunity. The small boy has a new incentive for living. Sometime he will be old enough to be nasty without being spanked.

Little Betty, age seven, tells a fib. She protests that she has not been into the jam pot, but is not believed because of the circumstantial evidence around her mouth. Mother punishes her appropriately and explains; "It is very, very wrong to tell a lie. Little children who tell lies will never go to heaven." A few seconds later the doorbell rings, and Mother turns to the little daughter: "Go to the door and if it's that terrible boor, Mrs. Jones, tell her like a good girl I'm not at home."

Like a good little girl Betty does this errand of social duplicity, but a number of wheels are revolving rapidly in her head. It seems to her as though in all probability Mother is not going to go to heaven. Why is it all right for Mother to tell her to tell a lie, but she can't tell one of her own? Betty is too young to understand the awful implications of the double standard, but it seems to her that with adults, lies are only bad when other people tell them. She also then has strong motives to grow up to this blissful state where the truth is only necessary in extreme emergency.

When one is five or six years old these dimly defined problems take on

vast importance. The child is trying to grope his way along the path of life with a minimum of discomfort in the form of family thrashings. He hardly knows how to proceed. If he goes his own way he is wrong, and if he copies his parents, who are his only source of instruction, that is even worse. Is it remarkable that many children develop strong neurotic tendencies and feel frustrated even before they know the meaning of the word? They take their problems to sleep with them, and the subconscious mind thinks on and on through the night trying to figure out what constitutes an acceptable standard of conduct. To the adult the whole problem is childish, but to the child the whole problem is adults.

There is hardly a child in the world who does not at times feel abused, misunderstood or neglected. In homes which are comparatively normal the emotion of self-pity finds only occasional expression. However, if the adult members of the family are themselves nursing personality grievances, and the home life includes little mutual understanding, the child's morbidity may assume significant proportions.

Most fairy stories are involved in a simple formula of rescue. The handsome prince comes to the assistance of the beautiful princess, and everyone lives happily ever after. Little girls reading the stories always identify themselves with the princess, while the small boy sees his own slight personality invested with the shining armor of the hero. Frustrated children turn to their story books for the creation of their internal lives. The neglected child identifies her own condition with that of Cinderella, the victim of the jealousy and cruelty of adults. From the story book she gains the hope that the fairy prince is riding to the rescue. This intangible scion of the nobility is invested with every intrigue and attribute which the little girl finds absent in factual life. The daydream results from the consciousness permitting the imagination free reign in the direction of some condition or person desired. If the child's sense of injustice is slight the daydream



is correspondingly unimportant. On the other hand if the child's sense of justice has been gravely outraged, or its sensitivities seriously offended, the daydream increases in power and importance even to the point of dominating realities.

When a young girl who has taken refuge in imagination grows up, she finds an intense conflict between fantasy and fact. In some cases the values are completely reversed and fantasy becomes the fact. This results in a serious introversion and an intense timidity when confronted with the pressure of external realities. The more we disassociate ourselves from the world the more difficult it becomes to live in the world, until in the end we break all rational contacts with the experience patterns which are the reasons for our physical existence.

We now know that from the very moment of birth the male and female psychology patterns exist as separate structures. They are not the result of external pressure, but arise as internal impulse in the psyche itself. The little boy is a man the day he is born, and by temperament is less likely to accept the daydream as an escape mechanism. He does, however, respond in his own way to the fairy stories by identifying himself with the hero. His ego is nourished on the concept of heroic conduct. He is rescuing the fair maiden in distress long before he has any reasonable concept concerning either the maiden or the distress. His instinct to protect lies at the root of his personality pattern, and brings into play a series of secondary considerations. One of these is the impulse to power. Prince Charming is always adequately endowed with the means necessary to accomplish his dramatic romantic purposes. He is a Prince, with wealth, servants, and if necessary, an army at his command. In substance the hero is a superior person. The internal will to succeed is encouraged by parental advice, and the boy feels within himself the drive to accomplish.

It is quite possible for bad environments to confuse the success pattern by overemphasizing the means and obscuring the ends. The normal man desires success not for success itself, but for the

release which it bestows. Only when he has secured himself in his economic world can he perform those noble actions which are the proper attributes of the Fairy Prince. If he becomes disillusioned in the Fairy Princess he substitutes ruthless standards of wealth and power to compensate for the loss of his dreams. Very few persons who are happy want to be rich. It is after we lose faith in the beautiful that we revise our standards of living and exploit the world that we secretly love.

There is a curious identification by which each sex recognizes the other as the symbol of the whole world. This is not fully understood as yet, but is related to the process which we call objectification. The self is always subject and the not-self is object. The world is the self. To each person humanity is divided into two parts, himself and all the rest. He must have some attitude toward that collective which is made up of everything external. In some way polarity introduces its pattern upon this scheme. If the self is male the world becomes female. If the self is female, the world becomes male. The environment must always be different from the self, and this is the basic difference which the self is capable of recognizing. If these values develop normally, and society does not set up artificial and distorted standards, the personalities develop gently and easily and are able to attain a certain portion of the internal dream. If however, the world situation denies all of the dream, then the consciousness may turn upon its own axis, retire from the world, and seek refuge in the dream.

If the libido reverses its motion and flows back toward the self, the result becomes the Narcissus complex. To restate the last formula: if the libido is male the external world toward which it naturally moves is female, because it must always move toward its own opposite. If the libido is turned back upon the self it must then conceive its own source as female, and in terms of psychology the libido falls in love with its own self, producing one of the most deep-seated of all psychological abnor-



malities. When religion serves as an escape medium in this process, the inner self becomes synonymous with God, and when the libido turns toward religion one of the results can be the Divinity Complex.

At this time a generation of young people is growing up which has been deprived by circumstance of many of the factors indispensable to normalcy. During the five years of the war a large number of children were without proper parental guidance. Their fathers and mothers neglected them either by necessity or because of the temptation to seek profitable employment. Many homes were disrupted by fathers and husbands being drafted into the armed forces. Even when every effort was made by those trying to hold the home together, there was extreme tension, nervousness, fear, worry, and unusual responsibility. All these circumstances have reacted unfavorably upon the sensitive balance of the child personality. It is not a question of who is to blame; we must face the inevitable damage. There is unusual opportunity to compromise personal standards, and a widely prevailing intemperance in thought, emotion, and living. The inevitable result will be a sharp increase in juvenile delinquency, and lives will be ruined before the personality is wise enough to direct its own conduct.

In the next few years millions of parents must assume the responsibility of repairing, in so far as they can, the damage of the war years upon the minds and nervous systems of their children. This process of restoring personality balance will require a great deal of patience, thoughtfulness, and understanding. It will also demand trained powers of observation by which symptoms may be quickly noticed and properly interpreted.

There will be an epidemic of eye trouble, infected tonsils, fatigue symptoms, irritability, timidity, incorrigibility, precocity, and other psychological landmarks. Many of these symptoms, if they arose in adults, would be interpreted as nervous breakdowns. But we have difficulty in understanding that a child with-

out responsibility and with very little understanding of the international situation would be susceptible to world fatigue, and break under the strain. To the child, world fatigue means family fatigue, for its world is its family. It receives the pressure through the medium of its immediate environment, and takes on that environment as a chameleon takes on the color of its background.

The child receives the impact of world fatigue as a simple pressure of confusion. The cause of the confusion and the circumstances that justify individuals becoming confused, are outside of the child's awareness. The process is simple: the child, turning for affection and understanding to its parents, realizes that in some way it is rebuffed by a wall of tension. The parents are slightly indifferent or completely unsympathetic, abstracted, detached, and absorbed with their own problems. The child can understand this attitude only as punishment. In some way it feels that it has lost the love of its parents. Its simple question is, *why?* And like the adult under the same circumstances, it jumps to the conclusion that the responsibility lies with itself.

If we meet a friend on the street and he fails to bestow the usual greetings, our first thought is: "How have I offended him?" If his manner changes we assume that it is because he no longer likes us. In this emergency we develop a sickening feeling of helplessness. How have we offended? What did we do? Has someone gossiped about us? Did we forget his birthday? Under such conditions we can usually imagine something in which we were at fault. The moment we hit upon this point we think we have the answer. At the same time we reason that we did not intend to be thoughtless, and that a good friend should overlook such things. This leads in turn to an analysis of whether or not this person ever really was a good friend. Mentation of this nature inclines to make us critical, and we finally say to ourselves, "If he doesn't like it and wishes to be surly, let him stew in his own juices." As a by-product of the



occasion we may wonder whether friendship has vanished from the earth, and we long for the good old days when camaraderie extended over a lifetime. From here we meditate on the corruption of our times, and convince ourselves that there is no longer any reason why we should be kind or thoughtful to anyone. So the mind runs along building a fantastic series of exaggerations and using each distortion as a foundation for others more absurd.

The simple fact is that for the moment our acquaintance has troubles of his own. Burdened with some problem that taxes his mental and emotional resources, he was in a state of absent-mindedness. It was nothing that we had done, and his basic friendship for us was as strong as ever. It was our own understanding that was at fault.

Push this incident back into the lives of children, and attempt to appreciate the grinding of the small gears in the mind of the little boy or girl when a parent fails to react to a spontaneous expression of affection or confidence. Junior begins to meditate. He feels guilty without knowing what he has done that was wrong. If he discovers an imaginary fault that would explain the apparent slight, he may then punish himself for something that was not really a fault. If he cannot discover some wrong that he has done he comes to the conclusion that the parent has misunderstood or has been unjust. As a victim of injustice Junior is ready for a bad time. Gradually the whole world appears to be unfair, and the seven year old child wishes that he could die and leave this horrible, cruel state behind.

All these tragedies seem very unimportant to the adult, who figures that the children should have more sense, or at least give them credit for having something on their minds other than children's endless chatter. When Father feels that way about it let him ask himself how he felt that morning at the office when the boss went by without speaking to him. He may remember that he lived a number of uncomfortable hours, and contemplated the difficulties of finding other suitable employment.

Having a very small world in which to work out these cosmic problems, the child usually introverts them, and if sensitive by nature retires into a quiet corner and tries to rebuild its universe. Single incidents of this kind are not so important and can be remedied with a smile or a kind word, but where lack of understanding is chronic and the child is brought up in constant confusion, damage results which may affect its entire life, and even the lives of future generations.

Nature, seeking eternally the normalcy of its creatures, sets up auto-corrective mechanism to regulate pressure even in the small child. The most important of these is sleep. If the sleep of the child is fitful, broken, or insufficient, it is a certain indication of some physical ailment or psychic stress. It is perfectly possible for psychic stress to exist to a marked degree in an infant six weeks old. Impact begins the moment the nervous system is capable of reflex. By the time a child is five years old the psychic patterns of its nature are well established, and by the time it is fourteen years old the personality is so deeply set that little short of a cataclysm can alter it. As one prominent educator observed, "The psychic personality has received a vast amount of education, good and bad, before the child is old enough to go to kindergarten."

All this education has a similar source—the home. For the child has no social contact outside the family circle in these very early years. When it goes to sleep any pressure patterns which disturb its waking consciousness will continue as fantasy. The power of imagination is far greater than we usually realize, and fantasy sets up an autohypnotic state in the mind.

This brings to the foreground of our discussion a question. To what degree does environment exercise a suggestive effect upon the personality? By hypnosis we are able to create a series of delusions. These can effect the mind and even the sensory reflectors so that an individual can see, feel, taste, or smell, and perceive as real that which has no existence outside of his own



imagination. Hypnosis sets up a conviction which becomes real, and all hypnosis is ultimately autohypnosis. The subject conjures up the phenomena which he experiences.

Is it possible that the environment patterns which we see around us and which constantly press in upon our centers of consciousness exercise a hypnotic force? To what degree, then, should we regard as real the testimonies of our own senses? May it not be that such collectives as civilization, cultural systems, institutions, social patterns and environmental circumstances force upon our minds suggestions which we accept as real? If there is much pressure from such externals, what we call consciousness may be under a partial autohypnosis most of the time. If this is true a considerable part of our living is a waking dream or delusion originating in our dynamic acceptance of outside impulses.

The child is gradually assuming the suggestions of its world. It is therefore gradually taking on the hypnosis of environment. When it has done so to a degree of conformity with the prevailing prejudice and opinions it is regarded normal, and is equipped to take its place in the larger confusion which we know as life. As the child grows up it passes gradually into a kind of coma wherein innumerable phantoms assume the appearance of realities. The child must struggle with these phantoms, these ghosts which live only by the life we bestow upon them. The ancients believed the material existence of the human being to be a dream or sleep state from which the individual wakes only when wisdom releases him from the pressure of uncertainties.

The waking dream when entirely internal is called the daydream, the only escape that certain frustrated personalities have been able to discover. The daydream, however, is known to be unreal even by the person who is experiencing its circumstances. Is it possible that there is another kind of daydream which we do not know to be unreal because it is supported by hypnotic stimulation of the sensory perceptions?

Perhaps this explains the visual waking dreams of small children who distinctly see persons and objects invisible to adults. If such waking visual illusions are part of the primitive life of the human race, they would explain much of the legendry and lore which has descended from remote times. Certainly the dream experience is vivid and clear, and aboriginal peoples still regard its phenomena as sacred. The Druids of Ancient Britain invoked somnambulism by means of hypnotic drugs and hypnotic rituals. During these rites there was a variety of optical and auditory phenomena which prosaic scientists have never been able to explain. Much of this phenomena is probably referable to obscure processes of consciousness and intellect as yet imperfectly understood.

Sleep is a retiring of the thresholds of objectivity. The individual sinks backward from externals toward internals. The gradual loss of consciousness, with its resultant annihilation of time and place, leads to a complete suspension of awareness. But beneath the surface of this suspension, habit and impulse patterns continue to function. A simple example is the ability of a person to wake at will, even though the will to wake is submerged. It is probable that most human beings dream continuously in the state of sleep, but the suspension of awareness prevents any conscious memory of the dream impressions. It is also rather well established that animals dream; therefore the dream picture is not identified completely with the human mind pattern. Remembered dreams represent that small part of dream awareness which for one reason or another forces its way through to sleep state, and crosses the threshold which divides the subjective from the objective. We may infer, therefore, that remembered dreams usually indicate intensity of dream symbolism. Recurrent dreams are a further proof of deep-seated symbolical patterns.

The ancients recognized the importance of dreams, but lacked the machinery for their interpretation. The Greeks went so far as to cause various persons to dream as a means of seeking





out the solutions to problems of personal conduct. It is also possible that in the sleep state the human being is more sensitive to subtle vibrations and impulses from outside his own personality. This opens a new field for speculation.

Does the child become hypersensitive to the mental and emotional processes of its parents during sleep? Is this a further cause of personality conflict? We know that children are exceedingly difficult to deceive, yet they are untrained in analytical technique. We also know that children can be influenced during sleep in the same way that a person can be influenced under hypnosis. Natural sleep and hypnotic sleep are so similar that it is almost impossible to tell when one changes into the other. The sleep period is therefore one of extreme susceptibility to impressions.

Most children between the ages of five and sixteen report when questioned that they dream, at least occasionally. The tendency to dream is intensified during adolescence and puberty, indicating that it is increased by pressure—in this case, internal. Dreams are also stimulated by tension in the environment; by any sudden, fearful, or unusual circumstance. Dreams are also stimulated by conditions directly affecting the body of the sleeper, as pressure of clothing, food, changes of temperature, noises, and unexpected exposure to light. The backfire of an automobile may stimulate a dream of shooting or explosions. A man whose feet became uncovered on a cold night had the dream of wading in an icy stream.

The body moves considerably during sleep, and in certain postures circulation may be affected. This is probably the reason for dreams about falling. Conversely, the systems adjust to a variety of sounds and circumstances, and once

these are accepted they no longer result in any stimulation. A person living in the constant roar of New York traffic is unaware of the sound, but should the noise stop he would wake instantly. There is little stimulation in the known, the understood, the usual, or the constant. The dream always results from the introduction of an irregular factor.

Many persons are afraid of sleep because of its association with death in the subconscious. We fear to lose consciousness because to do so symbolically means to lose self. Fear of the dark is associated with fear of death because darkness is a symbol of the unknown, and like sleep isolates consciousness from the familiar.

Most neurotics have a morbid interest in the subject of death. They regard it as an escape from life. This may have an important bearing on sleep mechanism simply because it is an escape from self. The impulse to sleep may not necessarily originate with fatigue, but from the desire to forget, to escape, and to block out patterns which burden the waking mind. The attitude toward sleep, therefore, is an important key to the dominant personality traits of the individual.

To project the symbolism a little further, sleep may on occasion free the mind from the fear of death if the outlook on life is otherwise normal. If sleep can be accepted without conflict it becomes a symbol of that larger sleep which begins at the grave. Immortality is associated with the belief that we shall wake from sleep.

So much of character is built in the dark secret places of human consciousness that it is important to preserve the normalcy of this natural process. It is good for both child and adult that so far as it is possible all problems, doubts,



and uncertainties should be settled before sleep. If they are carried forward into the sleep state they will become so deep-seated that it will be harder to uproot them later. A problem slept on is intensified, repeated an infinite number of times by the sleep mechanism, impressed by the dream symbolism, and distributed throughout the sensitive receptive field of the consciousness. Sleep is not a legitimate means of escaping the responsibilities of the day, and it is a mistake to assume that problems are solved simply because the awareness is

detached from them by sleep. We should all learn that sleep is for the purpose of rest and relaxation and the conservation of resources. We should never use it as an escape mechanism any more than we should use alcohol or narcotics as a means of forgetting our faults, escaping our responsibilities, or stifling our impulses. If we do we shall learn the full significance of the ghosts that walk in the darkness. We must never permit our subconscious minds to become haunted houses.



### ARCHITECTURAL NOTE

With this issue of our Magazine we are pleased to present our new cover design featuring the monumental Mayan archway which will frame the entrance to the Library of our Society. The original arch from which ours has been adapted stands in the ancient Mayan city of Labna in the jungles of Yucatan. It is the opinion of experts that the Arch of Labna is the most beautiful and perfect of its kind in the Western Hemisphere, and it shows that the old Mayas were able to construct a charming and graceful arch without the use of a keystone.

We are now awaiting permits from the City of Los Angeles for the construction of an extension to our Library building, and this stately arch will be one of the dominant elements of the design.

It seems appropriate to use the Library entrance on the cover of our Magazine as a symbol of the ideals and principles to which our program is dedicated.

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### WHAT'S IN A NAME?

The Romans, when putting questions to a vote, used beans for balloting. A white bean represented innocence, and a black one guilt. So important was the bean that one of the leading Roman families, the Fibians, took their names from this homely legume.

The first families of the Roman Empire included the Coepiones, meaning the onions; the Pisones, literally, the peas; and the Lentucini, or the lettuces. The illustrious Cicero was really named Mr. Chick-pea. Perhaps, then, we should not be so amused when an American Indian is introduced as Mr. William Squatting-calf. For further scholarly information consult *Myths and Legends of Flowers, Trees, Fruits and Plants*, by Charles M. Skinner.



- *Cicero and other great intellectuals consider "The Vision of Er" as the apex of Plato's Republic. It is a revelation of great philosophical content.*



## The Vision of Er

### PLATO'S DESCRIPTION OF THE CYCLE OF REBIRTH

THERE is a great deal of controversy among scholars as to what constitutes evidence, especially evidence in matters relating to abstract subjects. For example, does it strengthen the argument in favor of reincarnation because this subject is mentioned favorably by Plato, or are we merely in the presence of another opinion on a subject about which very few human beings have any basic knowledge. After all, we must derive the foundations of our living from more than one source. The imminent source is our own experience, but it is impossible for the average individual to experience everything that is necessary to a balanced viewpoint on life.

Restricted by the limitations of time, we can experience only those things which occur in our own time, yet life is made up of many different epochs of time. Because we can be in but one place at a time, we are able to experience only those things that are close to us, even though we travel extensively. There are times in which we cannot live, and places which we will never see, yet those times and places are real, and they may have a bearing upon our philosophy of life. If, therefore, we limit our sources of information to the simple experiences of our own lives, we must build our philosophy of life upon a very narrow reference frame. We must build upon the advantages or lack of advantages peculiar to ourselves. Obviously this means a comparatively

shallow viewpoint. But even though we may have many advantages, and studiously apply ourselves to learning, still those advantages are less than the collective experiences of mankind. No one individual can ever experience that which is equal to the experience of all, because he cannot approach the problem with the advantage of perspective.

We apply the term *provincial* to those whose physical lives are limited by narrow horizons. We know that the provincial individual has limitations of perspective which gravitate against his own security. We can also be philosophically and spiritually provincial. We can limit the source of our own inspiration by limiting the directions in which we are seeking for knowledge. Wherever we create a barrier to the free flow of information we cut off from ourselves a valuable source of personal inspiration.

If we cannot experience all things within ourselves we must depend upon a collective experience to perfect, complete, and complement our personal adventures in life. This collective experience we call tradition. Tradition is the individual experience of others considered collectively; collectively in terms of the pageantry of time. By tradition we may share in the experience of the past. By tradition we partake of a flowing stream of universal knowledge that continues down through the ages. By tradition we may live again with the



Greeks, Egyptians, Romans, and Persians, and experience in part the elements which made their way of life.

In every age the human being meets the challenge of his age with approximately the same personality mechanism. The great difference between the Greeks and the moderns is the difference of environment. The Greek lived a simpler life because he had a simpler world, yet in his own time and under his own circumstances his problems in matters of importance were identical to those with which we are faced. All things being relative, the Greek faced with his faculties problems relatively equal to those problems which we face with our faculties. His experience, therefore, is important. It is important relatively. It is important in terms of the human internal with which we attack the external around us.

This important consideration makes tradition a part of the story of ourselves. It binds us closely with the common collective experience which must contribute to our own growth. One of the reasons why we work so hard in this world and try to leave behind something important, is because we firmly believe we can bestow upon the future something which will help the future to be better. The past was motivated by the same impulse. If we are able to hand anything on to those who come after us, then those who went before us were able to hand something on to us. We are always building for the future upon the foundation of the past. Tradition is a source of experience beyond personal action.

Now we know that personal action is lacking in tradition. Tradition we have to accept. We cannot be a part of it, so to the average person it is a secondary degree of evidential force. But there is another factor that makes tradition more important than it appears at first. Our own experience is closer to us and therefore carries weight, but tradition has the intensity of the collective. Tradition may be distant, but it is made up of a vast number of incidents testifying to the same thing. So against our own opinion, which is

imminent, is the opinion of the many which becomes eminent by virtue of its repetition, its justification, and the fact that it has been subjected to certain criteria to which personal experience is not subject. Therefore tradition may be more important in terms of fact than personal experience, but as a source of growth it can never be as important as personal experience, which is the key to growth.

What constitutes important tradition? The source of it, and the quality of race or individual from which it came. And tradition by perspective has a chance of proof. A tradition which survives a great period of time must have something about it that is important. A long surviving tradition bears witness to one of two circumstances. Either it is justified by the collective experience of many generations, or else it is peculiarly susceptible of acceptance by the consciousness of man. Of course we have many traditions which are wrong. We have preserved a number of vicious traditions; traditions which injure rather than improve. This is because they are preserved by the natural appetites of mankind. Tradition may continue because man wants to believe it. On the other hand tradition may continue because it is justified by experience. These are the two motivations behind the perpetuation of tradition.

This brings us back to the subject of reincarnation. Reincarnation is demonstrable to the Western thinker largely because of tradition. The average individual has no positive experience remembrance of his previous lives. Even if he has some fleeting dream about the subject, he cannot be sure whether it is an experience or a fond delusion which he is applying to a preconceived belief. Not having any personal way of measuring the reincarnation factor, he must derive his comfort for his belief and his foundation beneath his belief, from tradition.

Now what kind of tradition is scripture? The sacred books of the world are traditional books and books of tradition. They accumulate and present the convictions of human beings of another



time as a guide to human beings of this time. So from tradition we learn of the words of Buddha, of Jesus, of Plato, of Confucius, and other great saviors whom we cannot experience because they have not existed in our time. Yet their existence is dynamic. They are more important, although not experienced, than anything we can experience. In this instance the power of a great tradition overbalances the consideration of personal experience.

Our reincarnation belief is established principally upon the collective consideration of the world, upon a traditional foundation. The great, the noble, and the wise of other times and other places, through their personal experience, have been convinced of the reality of this belief. Their experience becomes our tradition in the same way that our experience becomes the tradition of the unborn tomorrows which are to follow. This tradition is important to us because it represents the evidence of the common accord of great thinkers of all times. In the presence of this larger perspective we must consider more critically any adverse experience that we may have, because of the limitation which surrounds this personal field of action.

We must also think in terms of capacity. That which is evidently capable, that which is obviously superior to ourselves in the capacity to know, becomes the source of opinions more valuable than our own. And we must consider that qualitative thinking is important according to the proved ability of the thinker. We have in our modern life a sort of democracy of intellect. We firmly believe that because we are born we have a right to our own opinions. Furthermore, we believe that because we are born we are born free and equal, and our opinions are just as good as anyone's. This is a popular conceit which cannot be justified. We would like to believe that the quality of each person's thinking is equal to that of any other person's, but this we know is not true, and our optimism falls before adverse factual consideration.

Today we have various types of mental tests by which we can prove that an individual's intellect is equal to, inferior to, or superior to certain standards we have selected for comparison, and it would be quite useless to assume that there is a democracy in the consequences of the I. Q. tests. There is not. There are intelligent looking human beings wandering around the earth who appear to be persons of consequence, with a nine, ten or eleven year old I. Q. After the psychologist or mental expert gets through checking these persons, he marvels that they have managed to live without stepping in front of a speeding automobile, falling down the family well or meeting with some equally dire accident, because, while they indicate a certain amount of animation, that animation is in no way hitched to any personal intellectual faculty. They wander about without any reasonable objective, and with no assurance that the physical constitution is under the sovereignty of anything.

Now it would be useless to assume, even in the broadest sense of our genial democratic spirit, that such an individual has a mental basis for thinking equal to that of Plato or Socrates. In order to have opinions that are important we must have trained faculties with which to have those opinions. This does not necessarily mean that schooling constitutes the source of trained faculties, but whether the power of thinking is innate, as it is in the highly evolved individual, or partly acquired, as in the educated individual, it is important that there be some foundation for intellection if the consequences of the mental processes are to be regarded as important. If after examining the I. Q.'s of a hundred persons we went far enough in our calculations, it would be evident that no two human beings have identically the same degree of mental development. There is a tremendous range of intellection in the human family. We are inclined to believe that man is measured in terms of the rise of primitive people to the state of civilization; that the Hotentot has a much lower I. Q. than the



graduate of one of our universities, but this again is relative, depending upon how we estimate the I. Q. It may be that the Hottentot is more intelligent than the college man; on the other hand, the college man may be more intellectual than the Hottentot, and we have to determine what constitutes capacity for judgment, intelligence, or intellect. Shall we say that the ability to solve problems is by the activity of the mind, which is basic intelligence, or shall we regard it as the capacity to memorize the accumulated traditions of the world, which is the basis of intellectuality? This is a grave problem, but there is no doubt that there are circumstances in which, if you placed the Hottentot and the college man in the same environment, the Hottentot would survive and the college man would not. However, were the situation reversed the college man would survive and the Hottentot would not. It is a problem of the sense of values and circumstances.

By this we know beyond question or doubt that it is a mistake for an individual to pit his own opinion against the ages, or against time, or to deny or affirm a universal belief on the basis of a personal experience which may prove inadequate. There are times when tradition is more accurate than personal experience, depending upon the faculty brought to bear upon the subject. All experience is itself factual, but no experience is accepted factually. Experience actually means to us only that which our reflection of that experience conveys to us. Mere fact is never the basis for growth; it is the interpretation of fact which becomes what we call experience. The value of interpretation depends upon our capacity for thought. An occurrence may take place in an individual's life which is contrary, according to his interpretation, to some traditional truth. He will therefore say, "I have experienced contrary to that truth, or believed truth; therefore, I reject it." But that is not necessarily the basis of any solid procedure. We may experience personally and come to wrong conclusions concerning experience. So the fact that something has happened

to us which is contrary to that large belief does not invalidate that belief. Conversely, the fact that something happens to us to sustain a universal belief does not necessarily prove that universal belief. There is a very important interval which can only be crossed by the training of the intellect.

Reincarnation as a problem in the life of an individual is not proved by the fact that Plato believed it, nor is it disproved by the fact that we cannot prove it. That we do not believe in reincarnation can have no effect whatsoever upon the fact. I have heard many people say with absolute finality, "I do not believe it!" in a tone of voice which would indicate that their belief had crumbled the universal fact; there is nothing more to be said. The finality of that opinion is also without consideration of the fact that that which they believe today they may not believe tomorrow. By assuming the absolute dictatorship of an opinion over the universal way of things, they leave no place for change, no interval for growth. This inflexibility is merely a bad example; a bad case of personal ego; the consequence of a lack of intelligent training. The more the intellectual becomes a thinker, the more certain he is of the uncertainty of his opinions. This is not necessarily weakness; it may be strength, because uncertainty is the foundation of certainty. When we become aware of lack we set to work to supply the lack, but if we are firm in the conviction that we are already omnipotent, we rest upon our oars and let the universe go by. So a modesty of attitude concerning the importance of our own opinions is usually a healthy sign of intelligence.

What then is the basic importance of Plato's opinion concerning a thing? The importance of his opinion rests not necessarily with the opinion itself; certainly the doctrine of reincarnation is not true because Plato believed it. But Plato's mind was dominated by one intelligent conviction, namely, that he wanted to believe in reincarnation if it were true. And it is the same with the human being from beginning to end



in his search for knowledge. Nothing is true because we believe it—that is the premise of ignorance—but we want to learn of it and come to believe it if it is true. And there is the dilemma. How are we going to make certain of this very abstract problem? There is a difference of perspective. Ignorance wants to dominate the universe; wisdom wants to obey the universe. Therefore we approach knowledge with one of two convictions: That the universe is what we want it to be, or we want to be what the universe is. To clarify this decision requires a great deal of experience.

If, then, we are interested in Plato and his opinions, why? Well, in the first place, experience of time, regardless of place has demonstrated that in certain matters Plato's opinions excel in quality our own personal opinions. Now there are some who will deny this. I have heard very learned individuals devote hours of classroom time trying to prove to a group of post-adolescents that they know much more about Plato than Plato knew about himself. This is quite possible, but where the ego is not unduly inflated the average person will admit that Plato's intellect was superior to that of certain hyperacid, thyroid types who get mixed up in modern politics. It would scarcely be fair to regard him as belonging to what the motion picture industry has called the fourteen year old mind, which is supposed to represent a cross-section of the modern intellect. It may be that he had only a fifteen year old mind, but he certainly was a tiny bit ahead of the average.

Now because we are aware that in the majority of instances Plato's judgment was good concerning those things which we are able to demonstrate, we are inclined to suspect that his judgment might also be good concerning those things not yet demonstrable. We are in the presence of proof that he was a trained thinker; therefore, in any department in which a trained thinker is willing to express himself, he is bound to bring a certain amount of weight to bear upon that department. This does not prove that Plato was right, but it

does prove that the individual who wishes to disprove him must be able to prove that he himself is, to a degree, righter than Plato. Since Plato represents a quality of mind that has deserved the admiration of mankind for over two thousand years, his opinion on any subject is important. I do not say it is true; I say it is important. In other words, whatever he believed, whatever he passed his opinion upon, calls for thoughtful consideration, and demands that that opinion shall never be contradicted by an intellect less than his. No lesser intellect is capable of passing judgment upon superior intellect. In order to judge him we must bring to bear upon him the opinions of those more admirable than himself, more learned, more generous of comprehension, more universal of perspective, and more profound of erudition.

In the presence of a popular belief or a popular opinion it is necessary, according to law, for all men to be judged by a jury of their peers. Therefore Plato must be judged by his peers, and we have for a long, long time been trying to panel such a jury. At times we have had what appeared to be a competent jury selected, but have had to dismiss it and start over again, because, while it had the capacity, it was not without prejudice. When we got a jury of his peers together we could not consider them impartial, because they were all for him, which was a most embarrassing circumstance.

So Plato has been judged, so far as we can tell, by juries from all generations; but the better the jury the more consistently it has upheld him, and the more incompetent the jury the more consistently it has tried to tear him down. He is defended and sustained by other intellects of other convictions, other races, other nations, other interests, but all with the same basic quality. In other words, a man may disagree with Plato in certain particulars and have an entirely different personal interest, but if the quality of his thinking is the same, or approaching it, we find that he recognizes the supreme genius of this old Athenian.



Here we have another important question. How many people, being in themselves wrong, must be gathered together to constitute a majority against that which in itself is right? If everyone from the beginning to the end of time agreed that Plato was wrong, would it hold any weight if that unanimous agreement were the unanimous agreement of inferior minds? How many foolish people must be put on one end of a pair of scales in order to equal one wise man on the other end? The answer is that there are not enough foolish people to overbalance the wise man; which goes to prove that we must use the word proof very sparingly. With a majority being wrong and at the same time being fashionable because of number, and with every member of that erroneous majority enthusiastically sustaining all other members by an endless chain of back slapping, each agreeing with the other, and all of them wrong, what does that magnificent constellation of error do to the one lonely Athenian who was right? Absolutely nothing! The agreement or disagreement of time, from beginning to end, has had no effect whatsoever on this one man; he was either entirely right or wrong. If he were right the whole universe could not move him, and if he were wrong it could not uphold him. So the whole problem goes back to values.

Now Plato was known as a politician who did not go into politics, which proved he was a great politician. He realized that the only way to correct politics was to stay out of politics. Thus Plato became the greatest political leader the world has ever known.

Plato's political opinions are well recognized and studied in our universities and schools. But what do we know of Plato's metaphysics? Almost nothing! And what is our interest in the matter? Almost nothing! And yet, because we are living in a new age; because we are living in an age in which we ourselves were not living six weeks ago, and because the whole world is changing very rapidly at the moment, we are suddenly much more interested

in metaphysics. As a result of this precarious quality that has been bestowed upon physics and our physical consideration, we are beginning to be a bit more intrigued by Plato. We are annoyed, as most people are annoyed, by the fact that he had certain beliefs which are contrary to our convictions, and we hold them against him rather than against ourselves.

At the end of *The Republic*, which is a good, practical book full of homespun wisdom and common sense, we behold one of the supreme moments of weakness in Plato, because in that last section we know he was wrong. And how do we know he was wrong? Because he does not agree with us, and that makes it absolute. We know that in that particular section he departed from the reasonable, because we are the divinely appointed custodians of all things reasonable. That is why we are such a happy, prosperous and secure people. That is why we have so completely remedied all the faults of the past; why we no longer have crime, war and poverty. We are obviously a success. We are such a great success that it is doubtful if we can survive much longer. We just cannot stand our own success. And because we are obviously the wisest people who ever existed, and because of the fact that we are the most highly evolved scientific people who ever existed, there is no doubt but that we are greater than the ages. Haven't we invented the bomb? Nobody else could have done it. And it is questionable if there ever existed in the history of time anybody stupid enough to do it. We are unique; therefore, we are in a position to state emphatically that Plato was pretty good but he shows a weakness in the last part of *The Republic*. Here, after a good, sound, sober, scientific discussion which is of interest to every college student, he adds a short section, *The Vision of Er*, which is not only of no interest to the college student, but is a delusion, a snare and a stumbling block to the faculty of the university. In this section he describes a vision. Well, of course, that is bad in itself. We are inclined to think that



this part must have been written in his declining years when he was losing touch with the world. This is one of the elements that Aristotle undoubtedly held against him. It was a vision; and one way out is to say that it was just a dream, and anyone can have a dream, but dreams do not make important writing. It was bad taste for him to have recorded it, because it upsets our firm conviction that Plato was a reasonable person. You would be surprised how many people who have read *The Republic* from end to end, from kiver to kiver, every jot and tittle of it, have not remembered reading that section because they did not want to remember reading it, and if they happened by accident to fall upon it they forgot it immediately.

But in the vision there is a little story which was later picked up by the great Roman Cicero. Cicero was a man who sensed the importance of this fragment of wisdom from one who had gone before him and whom he greatly admired. Many of the world's greatest intellectuals, studying *The Republic*, have never commented upon anything except *The Vision of Er*. The one thing we know nothing about is the fragment which his brothers of equal thinking have selected as the apex of the whole work. It is just two or three pages, and describes a man left for dead on the field of battle, a man by the name of Er. This man, although not really dead, came so very close to death that he entered the other world temporarily and went through the experience of death up to a certain point. Then, because death was not real with him, and he could go no further in the other world, he returned to tell the story of his experience.

The esoteric symbolism of the fable is rather evident. First of all, it represents one of Plato's schemes for veiling the rituals of the old Mysteries, because all of the Pagan mystery rituals centered around the mystery of death. The great ritual was death and resurrection, and it encompassed an entirely different concept of death and resurrection than that which we know, because in

those days death was to them nothing more nor less than the acceptance of the illusion of material existence, and the resurrection was rising above the illusion of material existence. It had nothing to do with the decease of the physical body; death was the state of materiality.

If the individual who is born into this world lives to the bitter end with no conception in his consciousness that he is here for any other reason than to make a living, he is dead. No matter how well he makes that living, he is still dead, because this death is a matter of perspective, and existence which is without perspective beyond the imminent is the experience of death. If an individual says, "I am starting to work at eighteen, I will be manager when I am twenty-eight and vice-president when I am forty, and the rest lies with the gods," and if he works from day to day toward that end so that at fifty or sixty he becomes an executive of the business, the owner of his own business, is able to retire on his life insurance, or one of those other delightful parlor games that we play in this world, he is dead. The individual whose life is made up of that perspective, who never questions it except to become angry with systems which interfere with it, whose idea of progress is merely the redistribution of material wealth, is dead. It makes no difference how he deals the cards, if he believes in that kind of game he is dead. He may appoint a referee to make certain the other man does not cheat him at his own game; he may devote his life to studying the science of the game; he may pray to the gods for skill and good luck in the game; he may curse the devil for bad luck in the game, but as long as the game is real, he is dead. That is death.

Death is conviction that the material consciousness is supreme. The whole pattern of living based upon that premise and evolving around that center, is a dance of death, because it implies that death is the placing of emphasis upon the wrong thing, the physical consciousness. The by-products of this death include suffering, disillusionment,



sorrow, thwarted ambitions, innumerable revolutions against fate, but no renovation of self. We have dictators every little while who want to make themselves masters of the world. They are themselves of the dead fighting over the ownership of the cemetery. It is a matter of conviction. Materiality is philosophical death. This is pointed out in the vision of the mysteries wherein the individual is raised from the dead by releasing the perspective from bondage to materiality. The resurrection begins the moment the individual places an invisible and intangible element above his visible and tangible one. The moment the individual is willing to go without bread to buy a poem or a picture; the moment he is willing to give up security for a conviction, he is beginning to live. The moment he shifts the weight of power from that which is obvious to that which by intrinsic nature is superior, he is born, for birth begins with the recognition of the importance of the intangible. Without a certain amount of such recognition even death becomes unendurable.

This, of course, is the larger philosophical problem, but Plato gives us much more. In *The Vision of Er* he shows us the motion of souls in the other world, a motion which leads from death through the experience of the post-mortual state (which he estimates to be approximately a thousand years), and the final return of the souls to physical life by means of a lottery enacted by the gods. For details we suggest that you read the story, for it takes not more than a half hour. The important and delightful point is the method by which the individual selects his next life.

Plato shows a group of souls, and in this case the different types and examples were derived from the Heroes; from the great men who had gone before. He shows them all gathered together waiting to be born again, and each one is to have the choice of selecting from a series of circumstances and opportunities that which he wishes for himself. In order that it shall all be done fairly, lots are given out so that each has his time and place of selection.

The one who gets first lot draws first from the universal capacity, and each may make his own selection according to his lot number. He may choose what he will, but of course he may not choose what has already been taken by the man before. However, he still has a very wide variety of choice.

Now the first thing you will say is that the man who has first choice has the advantage because he may have unlimited selection, but Plato shows this is not true. The wisest man is the luckiest because the fools will leave the things most useful. Each man will take what he wants, but the wise man will take what he needs, and as the unwise man never wants what he needs, and seldom needs what he wants, the order in which the lots are drawn conveys no advantage whatsoever, but is merely an elaborate ritualism to maintain the sense of fair play in nature. Everyone in heaven, or in the world beyond, is going to have an even break. This makes everyone reasonably contented, but beyond the even break lies the larger fact that not one of them ever had a chance to be anything except himself, no matter what the breaks were. No one but Plato could have conceived the idea in such a delightful way.

So the Heroes are all assembled, each with his little lot in his hand, and like the small child holding a penny in anticipation of a peppermint stick, they wait for their just deserts, never realizing how surely they are going to get them.

Another point that Plato brings out is that the lots are drawn under the guidance of fate. In other words, it is absolutely impersonal. There is no way in which fate can be personalized. Fate is no respecter of persons. Close your eyes, put your hand into the hat and whatever comes out is yours. It is all chance. There are no laws governing anything, no rules, and, of course, we are assuming in the universal pattern they did not use a marked deck to complicate fate. So fate is luck, and we are reminded of the words of Goethe in *Faust*, "How closely linked are luck and merit." No matter how lucky or unlucky your choice seems to be, it always



comes out to whatever is yours for the reason that, although the drawing is chance, you yourself determine what you do with it. In the *Vision* the lot only gave the Hero his place in the order of choosing. It did not mean anything at all, but it looked important. Each individual chose what he was, so he used fate to bring out only that which was his own.

Various Heroes getting to work on this problem had various decisions. Now it was evident that each man in making his choice had to choose also the consequences, but most of them did not think of the consequences until after



they made the choice. One man chose a position of great power, and when he picked it up and examined it he found that in the life to come he would have to murder both of his sons. The moment he discovered the thing he wanted had that price tag he cried out that the gods had stacked the deck, that there was no justice, that he was the victim of a conspiracy. The gods said "No that is not quite true, because you had absolute freedom of choice." But he said, "I did not know when I made my choice what it would bring with it." The gods said, "Well, why not?" "I didn't look that far." "Well, why didn't you?" "I didn't know I had to." "Why didn't you?" So it ended in a stalemate. The individual cried out that he was the victim of something he did not understand, and one can almost hear some Old Deity or Saint tapping him on the shoulder and saying, "Look here, friend, did you ever hear of wisdom? If you had accumulated some of it perhaps you would have known that two and two make four. It is not that the Universe played you an unkind trick—it only enabled you to do the thing you wanted

to do but because the thing you wanted to do was stupid you now blame the universe for the fact that the consequences are unfortunate." It sounds like good politics, but it is also very good philosophy all the way through.

So all these different ones each chose something, and the thing they chose in every case was the fulfillment of some secret frustrated ambition of the past. One man had always been poor, so when his turn came he chose wealth, the thing he wanted, and with wealth he got a consequence that caused him to hate the gods. Another man always wanted to escape from the responsibilities of business and life, so he chose to be a hermit, and he got a fine life of being a hermit. After a while he got lonely, so the gods were unkind to him—always the gods, never himself.

The most celebrated of the Greek stories of the Hero Souls is the *Odyssey*, which describes the wanderings of Ulysses returning home after the Trojan war. Ulysses was a type of the world Hero, and in Plato's fable he was one of those who had the privilege of making a choice. So when his turn came they asked him what he wanted from this great sack of probabilities that were being given out. He said, "I have traveled far, so I do not want to travel; I have possessed, I do not want to possess; I have had power, I do not want power; I want only one thing, a sure and enduring peace, something that brings with it internal quietude, something in which worldliness no longer plays any part." All the other souls looked at Ulysses as much as to say, "Friend, you are crazy. Here is a chance to have anything you want and you do not want anything. That is hopelessly impractical; you will never succeed if you choose like that." You can almost hear one of these souls say, "Pick something good while you are at it." Another whispers in his ear, "Do not hesitate, it is all free." But Ulysses said, "No, I do not want things, I want only internal contentment, eternal contentment."

Ulysses was not the first on the list; nearly everyone had picked something before his turn came. So he had a little



difficulty in finding the treasure he sought because it had been discarded by the others in turn. But finally in a dusty corner where the last one had tossed it he found what he wanted; internal calm and quietude; the wealth of freedom from desire. And when he looked to see what the consequences were going to be he found none; his was the only package that did not contain consequences. There was nothing resulting from it that made him dislike the gods or feel they were unjust. He was the only one who was happy about the way the gods handled the universe.

Now according to the old philosophical doctrine, Plato's story is essentially true from the standpoint of spiritual values, for the consciousness selecting the body for rebirth is dominated by the previous pattern of conviction. That is why our causes and effects are always just. The individual who is poor but has the material viewpoint that poverty is a great evil, has only one hope of future life; to him heaven is to be rich. But as Plato pointed out, heaven and hell are right here in this physical world. To the ignorant the Heavenly state is associated with the fulfillment of desire; conversely, purgatory is a sphere of punishment where the law of compensation fulfills its perfect works. So the individual is in heaven because he selects a life which is the thing he has always yearned after, and always imagined to be desirable. Having attained this, and having been reborn here, he immediately discovers he made a slight error, and instead of heaven it is the opposite place in which he has landed.

That is the way it goes, life after life, each life the opposite of the preceding one, because the preceding one proved itself insufficient, and thus the poor are born rich and the rich are born poor, the humble are born great and the great are born humble. Each individual creates out of his next life the escape mechanism of this one, and each individual finds that the opposite is just as bad as the thing he had before. It seemed desirable only because he did not have it. That is also why the

Greeks believed that in reincarnation there was an alternation in sex. The male is reborn female, and the female is reborn male, each one feeling that the opposite has something that he wants or needs.

Thus we see-saw back and forth through the ages, each one finding no peace, no security, no consolation in the things which he has. Then gradually there comes the great, golden light of Platonic philosophy showing that security lies not in things but in wisdom alone; that the only freedom from this fanaticism of endless change is internal release; that the individual who is wise is the only one who can look forward to a secure rebirth; that only in the temperance of all extremes lies the moderation of wisdom. Then the primary motive is no longer to gain that which was previously unattained nor to lose that which was previously acquired; it is the desire to be a nobler creature than in a previous state. We should grow and regard life as successful, not in terms of things acquired or things given up, but completely on the merits of things learned.

The only individual who can be happy in this life is the one who is happy because he is experiencing, and not because the experiences themselves are either successful or unsuccessful. All experience is successful. We can cause experience which is not profitable in material things to be termed a failure, and we can cause an experience which is not profitable in spiritual things to be termed a success, but real success is the impartial, impersonal recognition of the fact that by experience we grow, by experience we become wise, and by becoming wise we become happy. Happiness has nothing to do with what we have or do not have; happiness is entirely concerned with what we are, and if we are less than that which is necessary to our state we are inevitably unhappy. If we are that which is greater than the necessity of our estate, then we are happy. It is a problem of preserving values, and the problem of rebirth is to continue the pestering of consciousness with the confusion of its own sense of



values until that sense of values is straightened out on the spindle of necessity. The three fates, the great sisters of the ages, guarded the destiny of things. They sat upon the world, which is forever turning, and as Aesop said, "The work of the gods is to continually cast down the great and lift up the lowly." Those who are lifted up from lowly places become great, and tomorrow the gods must cast them down, and those who are cast down become lowly and tomorrow the gods must lift them up.

So the gods are continually making and unmaking these creatures, and that is Plato's cycle of rebirth. Most individuals believe that the opposite form of ignorance represents the basis of their contentment. But only the individual who has achieved the heroic estate, the soul of Ulysses, which represents the superior human being, realizes that the purpose of rebirth is to be attained only by the absolute dedication of life to the necessary and the good. There is no consideration of importance as to wordly estate; everything is a matter of spiritual conditioning. Only out of long experience of the great cycle, represented by the wanderings of Ulysses who experienced all the adventures of existence in his return from the Trojan war, can the consciousness come finally to the realization that the material world exists as a chamber of meditation, a place of realization. It is therefore to be viewed as an opportunity for experience. It is a place of exile in which the individual must live for a time in order to gain mastery over the laws of physical nature. The purpose of existence is to attain mastery, not over others, but over self. That life, therefore, is a success in which the individual grows. That life is a failure in which the individual gains or loses only material things.

Some feel that loss is a sign of virtue, and the individual who is unfortunate enough to be impoverished has gained a great spiritual achievement. Others feel that if the individual lives well materially, it is proof that he has achieved things spiritual; that he is especially

virtuous if he uses them well, and a scoundrel if he does not.

But these are all part of a world of death and shadows. There is only one important consideration; has the individual during this life found the door that connects this world with the larger sphere of universal reality? Life is only important in its overtones; it is significant only in terms of the beauty of spirit, and this beauty can be attained only from the experiences of living. It is the only part man can take with him when he goes or that ever was worth anything to him. Even the good opinions of his fellow men, who applaud his error, cannot save him from the fact that he has to get along with himself.

So Plato shows all this magnificent consideration in his vision of the man who passed through the experience and came back and told others; told about the perfect working of the law, that human beings, no matter in what position they are placed will always draw the lots suited to themselves, and regardless of how much priority they have with the Cosmic O. P. A. they will still select that which they think is necessary and then if their selection is unwise will not only regret it, but will blame someone else for the consequences. They are always the victims, never the victors, and this universal sense of being the victim, this cosmic self-pity is always the result of the necessity for the individual to live by the thing he himself had selected to live by. Further, instead of realizing that the fault lay in the selection, he assumes that the fault lay in the fact that the gods did not let him do what he wanted to do. Once having selected, man can no longer do what he wants to do. He is the master of decision until he makes it, and from that moment on he is the servant of his own decision. This is why decisions should be made with caution. Also why the most important thing in the world is to know how to make a decision. Almost anyone can learn to make a good decision in eight or nine thousand lives. All he has to do in order to make a perfect decision is to perfect wisdom in himself. That



is all it takes. It is very simple. Most people believe they start there and improve from that point on.

Wisdom is the only thing that enables the individual to make the decision that is not followed by pain. That is why wisdom is the most important thing in the world. Wisdom enables us to control all other things by controlling our relationship to those other things. We believe that our safety lies in our material possessions but in reality our security is in what we know. So long as we place our happiness in the keeping of things desired, we will never be happy no matter how hard we try. But the moment we place our happiness in the internal spiritual values of wisdom, experience and enlightenment, we will have these other things brought to us.

There is a Biblical statement that says, "Seek ye first the kingdom of God and His righteousness and all these things shall be added unto you." There have been a number of interpretations of that, but the simple meaning is that if we

seek wisdom first, all other necessary things follow; but if we try to discover necessary things without wisdom we fall into confusion worse confounded because we simply do not know what is necessary.

So by wisdom we learn to live, and by ignorance we take postgraduate courses in dying. Until the invisible inside of us rules us, we are dead. When the invisible rules our lives we are immortal, and having attained immortality, birth or the absence of birth, the cycle of life and death, all these things, as in the traditions of the Nordic Gods, fall into place together. Perfect wisdom is the perfect quietude at the root of things. The cycle of life is nothing but man's own ego forcing him on through the alternations of his illusions. The moment the illusion ceases, as with Buddha, the spirit or soul steps down from the wheel. For the wheel exists only while man himself turns it, like the squirrel in the cage. So Ulysses chose the quiet little crumb in the corner as his lot, and thereby proved that he was a great and noble man.

(A PUBLIC LECTURE BY MANLY PALMER HALL.

*Suggested reading:* REINCARNATION: THE CYCLE OF NECESSITY;  
JOURNEY IN TRUTH; THE PHOENIX.)



## THE REASONABLE DOUBTS DEPARTMENT

In the Temple of Apollo at Delphi, an instrument was discovered which was obviously intended to be used in the extraction of teeth. The remarkable and doubt-provoking element in this incident arises from the fact that the instrument is made of soft lead. It has been suggested that it was a dental rule of the time that a tooth should not be pulled unless it was so loose that it could be removed with leaden forceps. The other side of the argument says that the device was only a model from which instruments of harder temper could be copied. Lead was used because it would not rust or corrode, and the model could be preserved indefinitely. The controversy still lingers in respectable desuetude.





## Francis Bacon and his Secret Empire

A GOODLY number of intelligent and enthusiastic writers have turned their attention to the Shakespeare-Bacon Controversy. The subject is one which intrigues the mind and sharpens the wits. We are all fascinated by a mystery, and this celebrated Controversy presents a confusion of clues and intimations without parallel in the history of human thinking. One of the difficulties seems to be that we become so clue conscious that little energy or time remains for the consideration of conclusions. We have lost the ends in a maze of means.

From a critical study of available evidence it is reasonably plain that the man whom we have lovingly remembered as William Shakespeare could not have written the plays and sonnets associated with his name. Also there is reasonable proof, at least circumstantial, to indicate that Sir Francis Bacon could have written the plays. It requires only a little additional enthusiasm to affirm categorically that Bacon was the master poet and deserves the bays now worn by the Stratford householder. Certainly no other contestant has been produced whose claims can be more adequately sustained.

For present argument, therefore, let us assume that Sir Francis Bacon, Baron of Verulam and Viscount of St. Albans, England's High Chancellor, was the secret poet. If it seems that by this assumption we have accomplished a triumph, it may be profitable to examine

the substance of this victory to see to what degree we have furthered the cause of our own inquiry.

If we may depend upon the none too brilliant light of history, it would appear that our man (Bacon) was devoted to a variety of causes and activities requiring much thought and a considerable expenditure of time. He combined the practice of law and the burdens of public office with extensive theory about physics and metaphysics in an intensive literary program. In addition he found time to dabble in horticulture to the degree of planning the gardens for the Inns of Court, and the landscaping of his own estates. He maintained such a voluminous correspondence that it is said he received and wrote more letters than the King of England. Yet with all these industries he found appropriate time for piety, and maintained himself amidst the confusion of court life, reserving some hours to himself that he might take his favorite rides in an open carriage through the English countryside. In summary it may be observed that His Lordship was a busy man.

It is reported that it is the busy man who has the most time, and if Bacon organized his personal activities as efficiently as he organized the learning of his time in his philosophical writings, it is possible that he could have written the extensive body of dramatic works now known as the Shakespearean plays. Whereas another man must have engaged in extensive



research to perform such a labor, His Lordship had the necessary information readily available. It remained only to select a form appropriate to the matter.

But now the Baconians succeed in complicating Bacon's activities to a degree almost beyond calculation. They would have us believe that His Lordship built into his writings an intricate network of codes, ciphers, and clues, which must have multiplied the original labor a thousandfold. There are count ciphers, bi-literal alphabets, wheel ciphers, kay ciphers, acrostics, and a score of others. Here also the engravers surely had a strife. Title pages were designed with secret meanings; vignettes and colophons were variously fashioned, and even the watermarks in the paper were given consideration. If the literary implications are prodigious, the typesetters' problems would have led less stolid men to madness. Editing a manuscript of several hundred pages laden with intentional errors, mispaged for a purpose, mispunctuated and misspelled with subtle design, in two kinds of type differing only in microscopic details, all this and much more staggers the imagination.

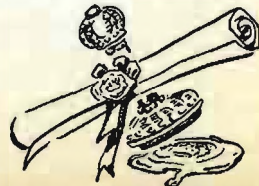
Although the faculty of ingenuity works rapidly, the technical difficulties associated with interpreting an elaborate scheme in terms of type and printers' ink involves an extensive time element. Books by Bacon and works of other authors containing his ciphers were not produced by one printer. Some were published in England and others on the Continent. This necessitated training and supervising a number of typesetters, and doing an incredible amount of proofreading. Codes which require a lifetime of tracing through old folios and quartos were not easily or quickly introduced into the text. In addition to the mind behind the plan, there was a mechanical problem requiring years to work out.

We cannot deny the existence of the codes, so we must assume the technical problem which they imply. We see dimly a considerable group of persons diligently engaged in creating, produc-

ing, checking and verifying the intricate pattern of the concealed text. This was either a labor of love or a work which was financed by a deep and adequate purse. It is utterly impossible that Bacon could have accomplished all this without trained assistance and the co-operation of persons of many ranks, trades, and abilities. All this is acceptable to us provided that the end justifies the means.

But as Hamlet observed, "There's the rub!" Personally, I cannot conceive a man of Bacon's intelligence and industry devoting his life to an elaborate scheme of this kind to accomplish the purposes usually associated with the undertaking. The majority of Baconians assume that Bacon's intent was twofold; first, to prove that he was the legitimate heir to the throne of England, and second, that he was the author of the Shakespearean plays and certain other literary productions attributed to other writers. It seems to me that by this line of thinking we have an outstanding example of a mountain giving birth to a mouse.

Let us assume, since for the moment we are inclined to assumption, that Bacon did wish to perpetuate the fact that he was the son of Queen Elizabeth and the Earl of Leicester, and was therefore Francis Tudor, Prince of Wales. This might have galled a man of lesser mind, and it is possible that Lord Bacon was perturbed by the unfairness of the situation. He might also have desired that posterity should discover his true station. We might even allow that in a spare moment he would incorporate this information into his writings by one of a variety of ciphers with which he was acknowledgedly familiar. But it seems to me this makes an end of it. According to the Baconians, a large group of co-workers must have been party to his





secret. Why not trust the secret to them forthright. The documents proving the fact were no more dangerous than the assortment of printers' devils who must have had some suspicion of the type designs which they were employed to create.

Bacon was sufficiently informed concerning the passing glory of the world to have realized that the attainment of a throne, had it been possible, was the lesser end of living. The elaborate use of ciphers would imply that he had no hope for the crown himself; he left the facts to future ages. Why then this incredible industry which could lead to nothing but the satisfaction of vanity?

It might have been different if His Lordship had been minded to create a dynasty which would require the absolute proof of his own legal descent. But here again the motive fails. Bacon died without legal issue. His claims died with him, and the elaborate justification was to no purpose. I cannot imagine Lord Bacon doing anything without purpose; it was not his type of mind.

Then arises the problem of the Stratford rustic. If Bacon wrote the plays ascribed to Shakespeare—and I am inclined to think he did—a simple cipher and two hours of work would have perpetuated this fact neatly and beyond controversy. It was hardly necessary to resort to an infinite number of criss-crossings through hundreds of pages of the great folio to describe in detail a point triumphantly discovered by Ignatius Donnelly that the Stratford Shakespeare had a large wen on the side of his neck. For some reason the discovery of this wen leaves me cold when I remember Bacon's regret that time was not sufficient for him to complete his revision of the *Common Law of England*.

Again many men were party to Bacon's abilities as a secret poet. He could easily have trusted them to reveal this at a proper time. He had already given them the power to destroy him had they been so minded, because they had the keys to his cipher. The Baconians have left us dangling ingloriously upon

the horns of a dilemma. They have taken away our Shakespeare, who could not write the plays for lack of ability, and given us instead Bacon, who would not have deluged posterity with such a confusion because he had too much ability.

Nor can we find much justification in the psychological refuge that His Lordship was an advanced neurotic. There is no indication that Bacon ever suffered from any mental deterioration. He probably had psychoses appropriate to his time and station, but there is nothing to indicate that his mind dissolved before his body.

In solving one riddle we have been given another infinitely more difficult of solution. What are the facts? First, the codes and ciphers are there. Second, they all trace back to Bacon. Third, the decoded material all refers to Bacon. Fourth, the decoded texts add little to the sum of human knowledge, and contain no information which could not have been perpetuated in a more simple manner.

There are some exceptions to our classifications, but they have not been followed through. These exceptions center around Bacon's association with early Freemasonry. Perhaps this was the part which should have received the greater attention.

The type of mind that has heretofore dabbled in the Bacon ciphers has been largely interested in the authorship of the plays, and was therefore hypersensitive to this issue alone. Were there more philosophers among the Baconians they might have found more philosophy in the secret texts.

Great motions in nature lead to great consequences. The Baconian code is probably the greatest motion in literature. It must lead somewhere. It must justify the incredible energy and patience required to build it into the fabric of early 17th Century literature. In cipher writing it is common to conceal one cipher within another as a further protection against discovery. Once the superficial code has been broken, and a story apparently of sufficient importance has been discovered, the decoder is like-

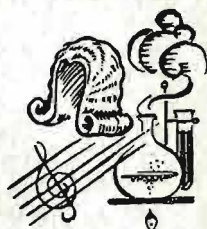


ly to rest upon his laurels. Bacon himself reports on the concealment of words within words. In this respect the Shakespeare-Bacon, Bacon-Tudor landmarks could well be the indicators of the whereabouts of the true and significant cipher.

Bacon's mind was wholly devoted to essential learning. He was resolved to lay the footing of a philosophic empire in the world. This dedication of spirit and purpose might impel to an elaborate program of concealment not directed against any person or time, but against premature discovery in which greatness of knowledge should exceed greatness of integrity. If Bacon believed that he had made certain discoveries out of time, that is, ahead of the maturity of human institutions, he might well have followed in the footsteps of another who bore the same name. Centuries earlier Roger Bacon, the Benedictine monk, had concealed a variety of scientific discoveries by the use of an ingenious code. If the end justified the means, Bacon would have gone to any lengths to accomplish his purpose. He could also have gathered about him the best intellects of his time. If he could convey to them his dream they would have labored with him for its accomplishment. But this dream certainly was not a resolution that future ages should discover by tedious decipherment the irrelevant fact that at one time Willie Shakespeare was in bloom.

In this situation we must rescue Bacon from a kind of honor which tears down his intelligence while it builds up his reputation. Perhaps it would be helpful to examine more closely the texts of his writings and those attributed to him, to inspect this mind which was the greatest ornament of its age. Such examination impresses us with the rather obvious fact that Bacon knew far more than he ever wrote. His books are from a source greater than the man. They reveal a knowledge of universals in itself never defined but everywhere manifest. We catch glimpses of Bacon as the master of magic, the Prospero standing in the midst of the Tempest raging on the Enchanted Isle, the Isle

itself being England. Here is the Cabalist dealing in secret arts, the Astrologer seeking the mystery of planetary energies, the Alchemist laboring toward the transmutation of the human state.



Through the writings of Bacon, especially those unacknowledged, flow the streams of an old wisdom. Through his pen Plato, Pythagoras, and the old Greeks found a new release. All knowledge was his province, and especially that secret knowledge of causes. Is this a man, then, to scramble at great length his matchless skill in words, to reveal in the end that Queen Elizabeth was given to foibles?

In decoding Bacon we must seek the keys to his ciphers, not only in his writings but in the man himself. Perchance it is the man who is the greatest riddle of all. If Shakespeare masks Bacon, is it not possible that Bacon uses his own identity to mask a deeper secret? Is the whole masquerade part of an elaborate program of concealment? If so, the substance concealed must be of the greatest weight and moment.

The history of the esoteric tradition which has descended from remote ages through an order of initiated adepts and disciples is an elaborate pageantry of concealment. This submergence of sublime truths in symbols, fables, and emblems was not motivated by a desire to prevent the spread of knowledge. The true motive was to prevent the perversion and misuse by the ignorant of that divine magic which is grounded in the knowledge of causes. The present dilemma caused by the release of the secrets of atomic energy is an admirable case at point. We have become aware of a universal power, but we have no adequate internal awareness of right use. Atomic energy is but one small aspect



of universal power. The human being must be conditioned ethically, morally, and spiritually before he can be entrusted with the secrets of his own existence. This obvious truth justifies the elaborate machinery of concealment used by the ancient mystery schools to prevent the general dissemination of the esoteric tradition. For such a reason as this, Bacon might have followed those precedents founded on experience, and developed an elaborate mechanism to preserve and yet conceal certain discoveries which he regarded as too dangerous to be incorporated into the structure of the *Instauratio Magna*. There is also another less esoteric but more practical consideration. This is the conflict between present and ultimate good. Bacon's position as a leader in the intellectual world would have been hazarded had he committed himself outwardly to a program of transcendentalism. He could benefit by the experience of Paracelsus with whose writings he was well acquainted, as proved by his quotations. Paracelsus caused such a tempest to descend upon his own head by his frankness that the sphere of his influence, both immediate and remote, was seriously damaged.

Bacon the scientist, the philosopher, the jurist, the statesman, and the man of letters, was widely accepted and generally honored. All this preferment would have been swept away had the world discovered that its great intellectual was given to occult arts and practices. In this way the present good would have been sacrificed, and wisdom would have been martyred to popular bigotry and prejudice.

But the remote good must also be considered. This larger virtue in learning was acceptable to only a small group of advanced idealists, and this minority could not be left un nourished. These faithful pens who offered themselves to the ready writer required a special kind of sustenance. It was not difficult for Bacon to appear as two men. One served the need of the moment and the other the need of the ages.

Have we ever explored the true depths of Lord Bacon's genius? Has he composed for us another fable in which all the persons and elements of the famous Shakespeare-Bacon Controversy are parts of a curious philosophical symbolism? There is ample precedence for such a policy in the elaborate mythology of the Greeks who transformed persons into principles, and principles into persons, combining these factors in extravagant fantasies the more ably to conceal simple facts.

As Plato adapted Socrates to the purposes of his own discourses, speaking his own words through the lips of another, Bacon could have made use of the Stratford actor. Although Socrates was a real person, the Socrates of the Platonic Dialogues is primarily a symbol. He was a man of humble origin and eccentric disposition, in bodily appearance grotesque. He is Plato's shadow, an intellectual fragment set aside in the consciousness of the master to serve a particular purpose. It was most convenient to the concealment of the true intent that there was a real Socrates, and that an intimate connection existed between the two men. Those unacquainted with Plato's secret design were entirely satisfied to assume that Socrates was being perpetuated in the writings of his great disciple.

Now consider Bacon and his inward resolve to shake Minerva's spear in the face of prevailing ignorance. He creates the character of Will Shakespeare, which sounds very much as though it meant *I will shake the spear*. It is most convenient that a humble member of a theatrical troupe should have a name remotely similar. It might be still more convenient to purchase the name and service of this man, the agreement being that for a consideration the actor would depart from London, leaving a slight but sufficient trail which could be followed to no profit. In the meantime "the wits" who had gathered in London manufactured a new Shakespeare who never existed except in the subtle stuff of mind. This precious mask was vitalized sufficiently to have a public existence, if no private life.





### THE TRAGIC MUSE, AT WORK or SHAKESPEARE WRITES ANOTHER PLAY

Max Beerbohm, English writer and caricaturist, enjoyed an intimate knowledge of the English theater. He was the half-brother of the celebrated Shakespearean actor Sir Herbert Beerbohm Tree. In this delightful caricature he expresses his personal convictions about the authorship of the Shakespearean plays. Lord Bacon is represented surreptitiously slipping the manuscript of *Hamlet* to the Stratford actor, whose expression indicates that he is about to produce immortal drama. The setting is Bacon's home, for His Lordship's crest appears above the window.



His name was appended to works previously published anonymously, and he gathered quite a reputation which increased to the degree that the Stratford actor decreased. There is even a question as to whether Will Shakspeare of Stratford ever heard of the William Shakespeare of London, for this name did not appear on any of the plays until after the actor had returned to Stratford. Certainly the acquaintance was slight, if it existed at all.

No one ever met the William Shakespeare of the drama. They could not, for he was only an image, a phantom, bred of a strategy and destined for intellectual immortality.

Now consider what has happened. Subsequent ages, to honor their Shakespeare, have made pilgrimage to the shrine of the Stratford actor, and have pieced together from time to time the evidence of his intellectual deficiency. It gradually dawns upon the mind that the genius they seek is not entombed in the Stratford Church. Unfortunately, or perhaps fortunately, the trail leads from Stratford to St. Albans, and Lord Bacon is convicted of authorship by circumstantial evidence. Thus stimulated and intrigued, the mind seeks proof, and falls conveniently upon the cipher. By decoding these, more evidence is added to the previous conviction, and the mind complacently accepts the accuracy of its own conclusion. This settles the matter. The hoax is uncovered and nothing remains but to gather up additional fragments calculated to conclude the case.

Thus Francis Bacon's relationships with Willie Shakspeare are settled, at least for Baconians. But this is not the end of the confusion. William Shakespeare of London remains unsolved unless we are willing to accept this identification with one of the other two. This does not satisfy the requirements of the case. Who is this William Shakespeare, or possibly, *what is he?* And why has it been inconvenient to ignore his existence as a separate factor in the problem? Let us seek precedent.

About the time (1610 A. D.) that Bacon appears to have been masquer-

ading behind his Shakespeare mask, another pseudo-historical personality was attracting wide attention. Strangely enough, this other mysterious character has also been traced, at least by some, to Bacon's doorstep. This new elusive character was the mysterious founder of the Rosy Cross. He appears first simply as our illustrious father C. R. C. Later, about 1616, C. R. C. is given the complete name, Christian Rosenkreutz, although the early manifestoes themselves assure us that the name is fictitious. C. R. C. is supposed to have flourished about 200 years earlier, and to have lived to the ripe age of 106 years. He traveled extensively, and later, returning to Germany established the Fraternity which bore his name. A rather complete personal history was built for him, but no historical records have ever been found to bear out any part of the story. Wilkins, in his *Mathematical Magic*, tells us that C. R. C.'s first name was Francis, and Robert Burton, in his *Anatomy of Melancholy*, a curious work of the 17th Century, says that C. R. C. was at that time still alive. This, in spite of the fact that the venerable Adept was reported in the original manifestoes to have been dead one hundred and twenty years.

It requires only a superficial reading of the early Rosicrucian texts to show that C. R. C. is a symbol of the esoteric tradition itself, and an integral part of the doctrine which he is supposed to have created. It would be interesting to know whether or not C. R. C. was another of Bacon's masks, but even this would not solve anything. The question is not "Who was he?" but "What does he represent?"

Somewhere about this time another intriguing fable took the appearance of fact. Freemasonry was emerging with the story of its martyred builder, CHiram Abiff (Hiram Abiff). This Hiram was developed from a brief and comparatively substanceless reference in the Bible, to a builder who assisted in the building of Solomon's Temple. In the Masonic legend Hiram takes on considerable substance, and from a shadow becomes a man of history with a variety



of activities. Here again Bacon's connection with the early development of Freemasonic symbolism compels our thoughtfulness. Yet I am certain that the average Freemason of today realizes that the CHiram of the ritual is important as a symbol rather than a person whose life history hangs on so slender a thread. It also seems certain that the ethical cause of Freemasonry would not be greatly advanced if by chance more of the historical Hiram could be rescued from the oblivion of ages. He represents powers eternal in the spirit, timeless, and in no way dependent upon the limitations of historical recording.

In the *Novum Organum* Bacon refers to three kinds of idols. He calls these Idols of the Market Place, Idols of the Cave, and Idols of the Theatre. These idols are false appearances which deceive the mind. Could His Lordship have been referring to certain images or appearances which he himself had set up in different departments of life? The Idols of the Market Place are current fallacies sustained by popular tradition. This sounds a bit as though it described the Shakespeare myth, for the Stratford actor certainly engaged in buying, selling, and bartering. The Idols of the Cave are deep, subconscious things, hidden in the recesses of the intellect. Could this cavern be the vaulted tomb of the secret Adept of the Rosy Cross? The Idols of the Theatre are symbols or appearances parading upon a stage or acting out a drama. Is this a reference to the initiatory ritual of Freemasonry in which the members of the Lodge personify certain ancient and honorable masters of their Lodge?

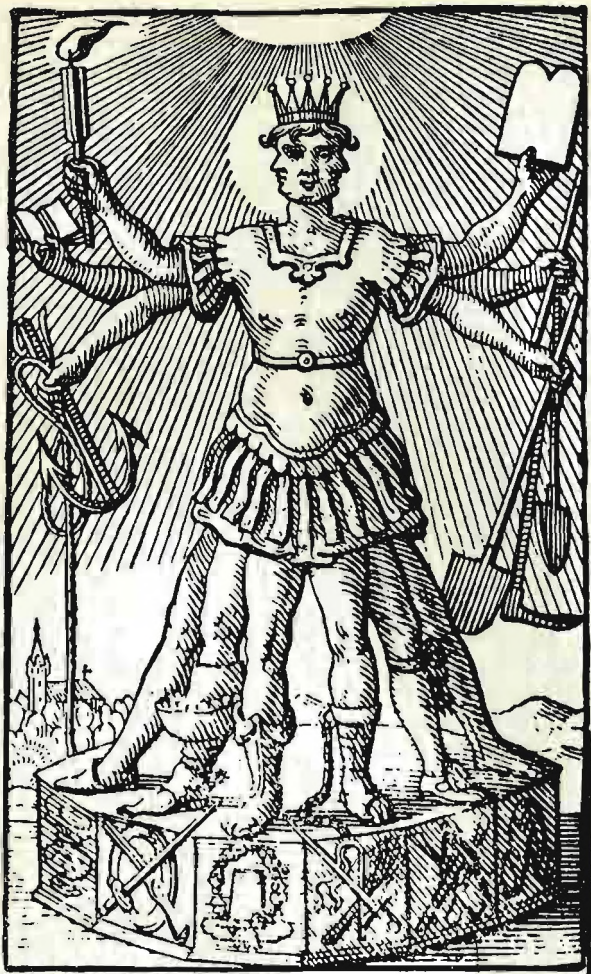
Page 38 shows the figure of a three-headed man, in appearance exactly like the figure in one of the books with which Bacon is said to have tampered. Remember also that the Roman soldier is one of the supporters of Bacon's crest. As Lord of Verulam his titles covered an ancient Roman city famous in the legendry of England.

Our Roman soldier is interesting not only for his three faces and six arms, but especially for his legs with their variety of footwear. It will also be no-

ticed that each of the feet is associated with a panel of the pedestal. These panels contain a variety of symbols which have a relationship to the implements and objects held in the hands.

Beginning at the left, the first foot wears a scholar's slipper. The corresponding hand holds a torch, and on the pedestal is an incense burner. Together, these are symbols of enlightenment and spiritual conviction. The second foot wears an actor's boot with spur (Shexpur). The hand holds a book lighted by the torch, and on the pedestal are crossed weapons upon a shield, perchance, cross purposes. The third foot wears the legging of a Roman Magistrate, the hand holds an anchor and rope symbolizing security (a strong anchorage), and on the pedestal is what looks suspiciously like Bacon's hat and the collar of the Chancellorship; perhaps a wreath is intended. Here the lawmaker is revealed for our consideration. The fourth leg wears the legging of a Roman soldier and a length of chain. The next arm (lower right) holds symbols of mortality, the grave digger's spade, etc. On the pedestal are emblems of martyrdom, the sword, the scourge and the whip. These may well represent St. Alban, the martyred Roman soldier from whom Bacon's estates of St. Alban received their name. Here are the symbols of his Lordship's martyrdom as recorded in history in his fall from Chancellorship to save the honor of his king. The fifth is Bacon's very own and corresponds with the attire of a courtier, including the large rosette shoe buckle identical with that appearing upon his figure beside his tomb in the church at St. Albans (note church at rear left). The corresponding hand holds a rod or scepter, symbol of nobility. The design on the pedestal is curiously obscure but suggests a Masonic compass with rule and square. The last foot is without covering, to represent humility and submission to the will of God in all things. The corresponding hand holds the tablet of the Mosaic Law, and on the pedestal are hands clasped in prayer. It would be difficult to compose a more intriguing rebus





### THE NOBLEST ROMAN OF THEM ALL

This curious figure occurs in *Seleniana Augustalia* by Johann Valentin Andreae. The book was published in 1643 and dedicated to the Dukes of Brunswick-Luenberg. It should be remembered that Augustus, Duke of Brunswick-Luenberg, is believed to have been the author of the celebrated book on ciphers published in 1624. This book contains all the codes used in the Great Folio of Shakespeare which had been published the year previously. Thus, all of these elements fit together to create a definite pattern.

to represent the various persons of a man who in his day played many parts.

But why has not our Roman soldier a fourth face, that of His Lordship in proper person? Perhaps he has, on the side not visible in the engraving. Or perhaps the hidden master had no desire to be recognized apart from his masks.

Three false faces and no true likeness anywhere; comedy, tragedy, and the poetic muse.

And now to serious business. In this respect we may gain greater insight from the larger patterns of Bacon's purposes than from recourse to any secret cipher. Our task is to discover a motive great



enough to justify this majestic subterfuge. The Bacon that no man knows is the man we seek amidst the confusion which he created about himself. The Rosicrucians described their sacred temple, the *Domus Spiritus Sanctus*, as standing upon a high mountain concealed from the sight of the profane by dense clouds. These clouds are the confusions of false appearances by which sacred matters preserve themselves. Concealed behind these clouds is the generalissimo of the World, the Secret Master, the Heir of the Ages.

We know that Bacon was dedicated to a universal reformation. He was resolved to set up a machinery toward the end of the Philosophic Empire. He sought to perfect nature through art. He said that he had rung the bell that brought the wits together. Bacon was endowed with not only an extraordinary mind but with a peculiar majesty of person. It is often reported of him that his very presence inspired the deepest veneration. He radiated power; power disciplined by reason and brought to the service of a universal vision.

His Lordship knew that there could be no reformation for man apart from the reformation of man. The human estate must be enlarged and enriched, not by accident, but by intent. A pattern must be set up to guide humanity from within its own fabric. The wise man's world and the whole Utopian dream must have a beginning in time as well as an existence in eternity. Nature works to the ultimate perfection of all things, but man has the faculties available to hasten the works of nature. This anticipation of natural intent and the furtherance of that intent is the highest form of art.

Bacon's purpose was to create a world within a world, an internal sphere within an external state. This hidden empire should have secret but sufficient substance. It should have laws and secret habitations; should be populated by a race of creative spirits, and should survive as a hidden but ever present force until such time as nature could bring forth her mystery.

A thoughtful consideration of contemporary literature reveals the general pattern to those who have the mind to see and interpret the riddle of the English Sphinx. Thus came into being the Empire of the Concealed Poets, the secret Commonwealth of the Wise.

Poetry is not only art in literature, but the whole structure of art itself. Here art is used as an antonym for accident. Bacon's philosophic empire was the empire of intent, all things done for purpose and toward purpose, a gradual growth of wisdom with all its implications: religious, philosophic, scientific, industrial, and political. Art is planned existence. It is the dedication of faculties and abilities to their legitimate ends; the perfection of the human state and the revelation of the Divine purpose.

Others had dreamed of a Paradise to come when human conduct could sustain a civilized state. Bacon realized that a general political reform by which nations would spontaneously emerge into a condition of integrity, was impossible. But in every age and among all peoples there are some who have already emerged and are births out of time. In this regard the Philosophic Empire already exists. These isolated thinkers must be drawn together and from their own state, not in visible conflict with their times but in an invisible concord with those universal principles which forever move through time.

It seems unnecessary to burden this brief survey of a very large subject with numerous references to books or manuscripts not easily accessible to the average reader. Those who have studied the Baconian problem are well acquainted with the 17th Century literature bearing upon the subject. The story which I shall attempt to piece together is available, however, to anyone who has a mind for research. We shall content ourselves with a simple narration of the account.

Between the years 1610-1670, a number of books, pamphlets, engraving and woodcuts appeared, referring in a variety of ways to an assemblage of poets secretly convening on the slopes of Mount Parnassus. In Greek mythology the



Oracle of the Delphic Apollo was located in this vicinity, and from the chimney-like vent of the Oracle ascended the fumes of ecstasy. The priestess of the Oracle, seated upon a golden tripod above the vent, was entranced by these fumes and delivered the words of the god in hexameter verse.

It should not be supposed that the Parnassus described in the curious books and pamphlets of the 17th Century referred literally to the Grecian Oracle. The references are to a new Parnassus, an invisible mountain for poets, where the servants of Appollo gathered to receive the precious words of their secret master.

According to George Withers, Francis Bacon, Baron of Verulam, was the High Chancellor of Parnassus, and in the Great Assizes he (as Minister of his State) speaks for the God Apollo. Withers also gives us the names of other members of the Poetic Commonwealth with their stations and degrees. Incidentally, Shakespeare is mentioned among the lesser officials of the Poetic Empire, his office being "Keeper of Weekly Accounts."

It is evident that the Parnassian assembly was a kind of Masonic Lodge with a Grand Master and an executive body totaling thirty-three men. These men had their marks or symbols consisting of what is called, in the anonymous continuation of Bacon's *New Atlantis*, a solid kind of heraldry. These heraldic devices, scattered through the writings and engravings, identified the members and enabled them to recognize each other's work and the locations of important ciphers.

The Parnassian symbolism was extended into a kind of alphabet. In this respect let us quote a few lines from the laws of the *Fraternity of the Rosie Crosse* by Count Michael Maier. This German Adept, after regretting in several paragraphs that he cannot state clearly the location of the secret meeting place of the Rosicrucian Brotherhood, makes this enigmatic statement, "We cannot set down the places where they meet, neither the time. I have sometimes observed Olympic Houses not far

from a river and a known City which we think is called S. Spiritus. I mean Helicon or Parnassus in which Pegasus opened a spring of everlasting water, wherein Diana washed herself, to whom Venus was handmaid, and Saturn gentleman-usher; this will sufficiently instruct an intelligent reader, but more confound the ignorant." By this and a number of similar references by various authors, it is evident that the Rosicrucian Fraternity was identified with the Empire of the Poets.

Michael Maier visited England about 1616 (the year of Shakespeare's death) and it was after his return to Germany that his literary interest in Rosicrucianism was revealed. There is every indication that the Rosicrucian Order originated in England, but its manifestoes and documents were released in Germany as a matter of precaution. It is possible that Maier was entrusted with this delicate task.

The original Rosicrucian manifestoes were issued anonymously, and their only direct connection with the Shakespeare-Bacon Controversy is the warning in the *Fama* itself, that upright, God-fearing citizens should not be deceived by the false pretensions of a certain stage actor left unnamed. Anonymous books offend the natural curiosity of the human being. The *Fama* and *Confessio Fraternitatis* and the *Chemical Marriage* of Christian Rosenkreutz are now believed to have been written by a quiet, respectable Lutheran theologian named Johann Valentin Andreae. When the tempest broke about this good man's head he dismissed the whole subject as a youthful prank with no serious intent. Thus relieved of ulterior motive, he proceeded to write a number of other works anonymously which in one way or another indicated entire seriousness of purpose. His anonymous writings were published, strangely enough, in various parts of the Parnassian region. For example, his *Turbo* was printed in "Helicone, juxta Parnassum;" his *Menippus* originated from "Cosmopolis;" and his *Peregrini In Patria Errores* saw light in "Utopiae." All this sounds very much as though Andreae were a secret citizen



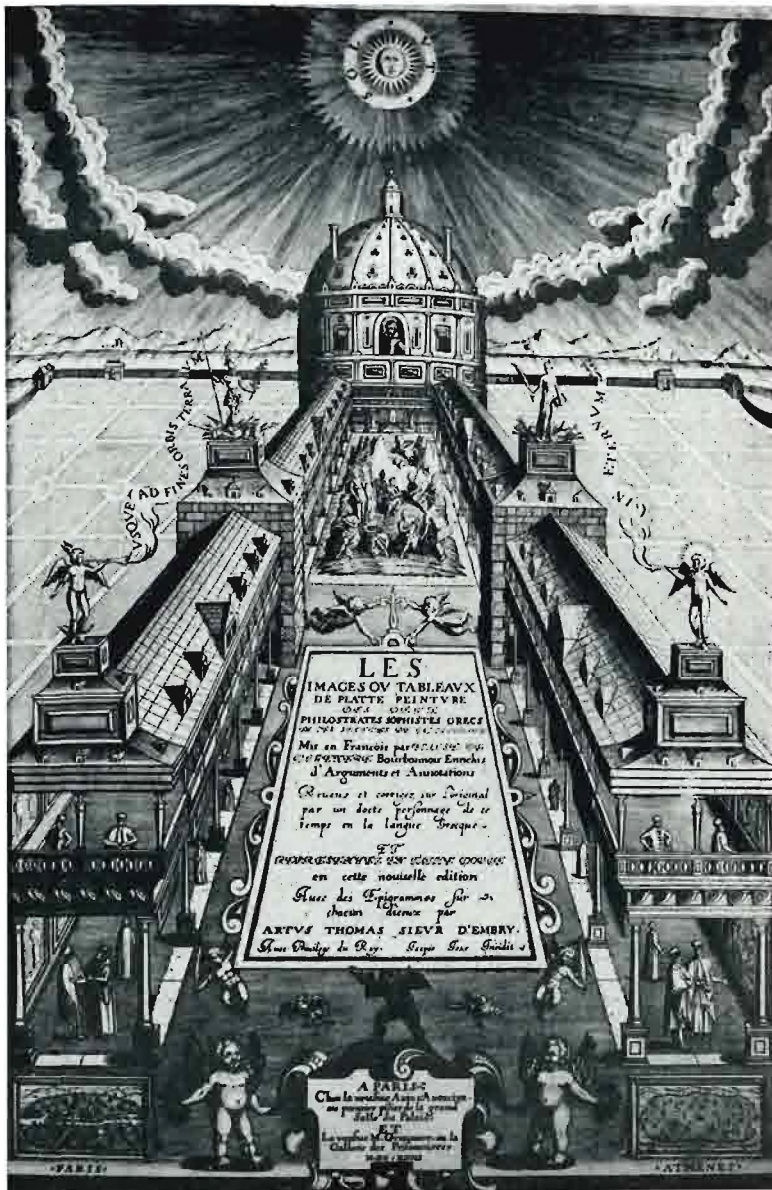


Figure 1

TITLE PAGE OF *THE PHILOSTRATES* OF BLAISE de VIGENERE, 1615

This remarkable engraving represents a secret session of the Society of the Poets in the Temple of the Muses. In the center background the Immortals are gathered on Parnassus accompanied by Pegasus the Winged Horse. On the roof of the Temple are the two columns which appear on the title page of Bacon's *Novum Organum*. Here also are the Galleries of Art and Nature wherein are depicted all things knowable to man. The entire figure abounds in strange symbols for those who have the necessary keys. In the heavens blazes the Sun of Truth hidden from the profane by clouds.





*Figure 2*

LORD BACON IN THE ROBES OF HIGH CHANCELLOR  
AFTER THE PORTRAIT BY VERTUE

This likeness of His Lordship is important because it is one of the few portraits of Bacon in which he is not wearing his familiar high-crowned, broad-brimmed hat. Without the hat, the extraordinary height of his forehead is revealed. The Droeshout portrait of Shakespeare shows the same structure of head, and it is also suggested in the caricature by Beerbohm accompanying this article.

The High Chancellor carries the large ornamental purse which contains the Great Seal of England, and his state robes are damasked with the roses of the Tudors and the thistles of the Scottish Kings.





Figure 3

TITLE PAGE AND FRONTISPICE OF THE *SELENIANA AUGUSTALIA*  
BY JOHANN VALENTIN ANDRAE

While there is ample proof that Andreae, the Lutheran Divine, was a distinguished theologian and philosopher of his time, portraits of him have given rise to considerable speculation. Andreae is accredited with having written the original documents of the Rosicrucian Order. His family arms (upper right) consist of a cross and four roses. There is evidence that Bacon made use of Andreae in the furtherance of his secret political and philosophical society. A number of Baconians are of the opinion that Bacon did not die in England, but after his mock funeral retired to the Continent where he lived for a number of years in Germany and Holland, finally passing on at an advanced age.

Is the portrait of Andreae (shown here) a picture of Bacon in his eighty-third year? Certainly there is a similarity in general appearance if we allow for the inevitable ravages of age. Notice especially the same dome-like forehead and the expression around the eyes. The nose is sharper, but this facial change is usual in old age.





Figure 4

THE HERALDIC ACHIEVEMENT OF THE RIGHT HONORABLE  
SIR FRANCIS BACON, KNIGHT, BARON OF VERULAM,  
VISCOUNT SAINT ALBAN.

The principal elements of the Coat-armor are as follows: Shield: quartered; first and fourth quarters for the family of Bacon, second and third quarters for the family of Waplode. Crest: on wreath a boar passant charged with ermine, on flank with crescent gules. Supporters: two Roman soldiers (guards of the Colony of Verulanium). Motto: *Mediocria Firma* (The Middle Ground is the Safest).

In terms of heraldry, "The bearing of a boar in Arms betokeneth a man of bold spirit, skillful and politic in warlike feats, accustomed to hardships, and of that high resolution that he will rather die valorously in the field than secure himself by ignominious flight."

The crest is enclosed within a mantle trimmed with ermine and surmounted by the coronet of a Viscount.

Of special interest to the present article are the Roman soldiers representing the land holdings which support the title. As they represent Lord Bacon's claim to the Estates of Verulam, they can be used as symbols of his title, and by extension, of himself. The helmet above the shield signifies nobility, and because it is a protection for the head it represents also wisdom, which is the proper protection and the peculiar distinction of nobility.

This illumination of Lord Bacon's arms was prepared especially for the files of the Philosophical Research Society by Leonard Wilson, Fellow of the Royal Society of Arts.



of the "Parnassian State." These indications tie Rosicrucianism more closely to Bacon's secret society.

Pegasus stamping upon the earth and bringing forth the spring Helicon with his hoof is a favorite motif in the secret heraldry of the hidden empire. In the engraving by Watts, Francis Bacon is shown with a large medallion suspended about his neck on a ribbon. On the medallion is the fore part of a dancing horse. We are reminded of the Shakespearean line, from *Love's Labor 'Lost* "The dancing horse will tell you." It is impossible to tell from the tiny engraving whether or not the horse is Pegasus, and in later reproductions of the figure the medal is covered, usually with a piece of paper which Bacon holds in his hand.

All the testimony points to the fact that Bacon actually created an existing society of unknown philosophers, and set up a machinery for perpetuating this society and its principles after his own death and the decease of the members of the original circle. The ideals of the order are revealed through Bacon's *New Atlantis*. John Heyden, the Rosicrucian apologist, writing about 1660, states simply and clearly that the College of the Six Days Work described in the *New Atlantis* is the Rosicrucian Society. The principal work of the Rosicrucians, according to their original manifestoes, was the compilation of the *Universal Encyclopedia*, the book which was to contain all knowledge necessary to the perfection of man and human society. This mysterious book *M* is identical in scope and purpose with Bacon's *Instauratio Magna*, the Summary of Learning.

After a survey of Bacon's principles and a comparison with the objectives of Rosicrucianism, the English Baconian Wigston was moved to the opinion that either two groups were independently working on the same program with an approximately identical degree of ability, or else the two programs were under the direction of one person. The latter assumption is most reasonable, as no other contemporary personality is known to be as well equipped for the task as was Bacon.

From Bacon's own writings, from the moral and political implications of the plays attributed to Shakespeare and other contemporary source material, we can reconstruct at least part of the program to which the Secret Empire of the Poets was dedicated. The following may be regarded as indicative:

1. The renovation of all human knowledge to the discovery of causes. Learning must be illuminated from within, and its spiritual content released gradually as human capacity expands.
2. The restoration of the mystical and philosophical theology, and the purification of religions from the errors and fallacies by which the spiritual revelations of ancient times have been deformed.
3. The renovation and perfection of the arts by which the power of beauty could be released as a culturing and civilizing force. Creative artists have a special responsibility, whether in music, painting, poetry, architecture or literature. They are the molders of public opinion and the prophets of new ages. Their vision is the intangible foundation upon which practical men must build tangible structures.
4. The political reformation of states toward the philosophic empire. This is the commonwealth of the wise; one people under the sun, united in holy purpose and dedicated to the attainment of all good things possible to the state of man.
5. The creation of a permanent organization dedicated to the attainment of these various purposes, and resolved to continue without abatement of effort, without regard for time or circumstances. This society should neither rest nor dissolve itself until the completion of the Six Days Work.



6. The members of this group should remain unknown, accepting outwardly the laws and customs of the nations in which they live. They should at periodic intervals communicate with each other, but should be revealed to the larger body of society only through their works.
7. Their reformations should be orderly and within the boundaries of law, their particular efforts being directed to the reformation of law themselves, to the end that human statutes should be brought into harmony with the universal laws of life and nature.
8. The end of their practice shall be the practice of use. The supreme utility is the use of power for the benefit of private and public good.

In the course of its development the Empire of the Poets not only perfected its inner government, but at appropriate times created visible bodies of learning to forward its purposes. These bodies were not necessarily permanent; they were created in moments of emergency, and when they were no longer useful, were dissolved. The principal requirement was that the inner fraternity should remain undiscovered and undiscoverable, and take no obvious part in the intrigues of states. It was an inner-over government which, like the spirit of man, could not actually be perceived but which gave purpose to the rest.

The laws of the Rosie Cross and certain sections of the *New Atlantis* reveal the method by which the program should be perpetuated. The *New Atlantis* is, of course, the Hidden Empire; not something in the distant future, but already existing and emerging through time.

Another question naturally arises. Did Bacon and his associates actually originate this philosophic scheme? More likely it descended in spirit from the time of Pythagoras and Plato. Bacon's genius was not as creator but as co-ordinator. He gathered the fragments of tradition,

vitalized them with his own dynamic personality, and set up the machinery to bring about the fulfillment of man's fondest aspiration. Literally, he brought the "wits" together. By organizing an ideal he gave it form and substance and released through it an energy suitable for its completion.

From the *Fama* we learn that each of the members of the original circle must appoint a successor, and before his death initiate this successor into the company of the brotherhood. In this way the society perpetuated its purposes without the dilution inevitable in a group open to general membership.

There is abundant evidence that the Baconian Society has survived and still convenes in the shaded Parnassian groves. There is also evidence that the members of the Society are conversant with the activities of those exploring the mysteries of the Baconian ciphers. Dr. Owens who did much of the decoding, stated on one occasion that at a certain point in his researches it seemed to him as though he were the victim of some strange conspiracy. He was blocked on every hand by natural and artificial hazards, and was never able to go beyond a certain point. Open doors closed in his face, and the whole pattern of his life was confused beyond his strength to endure. Other Baconians, to the present time, have met organized opposition from intangible sources. This does not mean that the opposition was in any way supernatural. The indications were that a powerful group was resolved to prevent the exposure of their activities, and had means available to enforce their objections.

There seems no objection to those seeking to disprove Shakespeare's authorship of the plays, nor does the effort to establish claims to the English throne bring serious repercussion, but if the fancy leads toward the Secret Society which Bacon founded, then comes the deluge.

Great changes in nature are effects for each of which there must be an adequate cause. From the time of Bacon to the present day there has been a strong motion in the body of society



toward the creation of an ideal democracy. Is it too much to suggest that this resolute progress against terrific odds bears witness to a well formulated plan? Is it unreasonable or incredible that at some time an organization of idealists could have come into existence to guide the children of men into the Promised Land? The idea may at first appear fantastic, but a little thoughtfulness will prove that it is a perfectly natural circumstance in the evolution of the human race. It needed to be done and it required only the courage and vision to fulfill this necessity.

Secret orders have existed since the beginning of human society. In ancient times such organizations were usually religious. During the medieval and early modern periods political considerations inspired the creation of lodges, the members of which were bound together by mystic ties. More recently, secret societies have emphasized fraternity and social service, but religious, philosophical, and political considerations are still extant as forces drawing human beings into brotherhoods of secret purposes.

The Utopian ideal has influenced individuals and groups since the time of Plato. Most secret organizations are dedicated in part to benevolent works aimed toward the general improvement of mankind. The members of these groups always assume that the body social requires leadership and direction from consecrated persons working together in secret to bring about a general reformation of laws and practices. Most of the important revolutions in man's physical conditions began as the secret convictions of esoteric societies. In the course of time the vision of the few was communicated to the majority, resulting in the accomplishment of a variety of useful reforms.

And now we must return to one of our primary considerations; namely, William Shakespeare. Who, or more correctly, what is this elusive phantom? Why was he invented, and why has the controversy concerning his existence or non-existence been so carefully nourished? Also, for what reason has his

humble estate as the man Will Shakspeare been magnified and embellished in such a particular and significant manner? For example, history refers to the Shakespearean Company of actors, yet there is no factual evidence that any such company ever existed. Shakspeare never enjoyed the doubtful honor of being the manager of any group of players, strolling or otherwise. The references to his company can only mean the Company to which he belonged. There are also charming engravings, of recent invention, showing Shakespeare reading his plays or verses at the Court of Queen Elizabeth. The poet is represented surrounded by an illustrious assemblage of respectful gentry hanging breathless upon his immortal words. This charm-



ing scene appears to have been built upon the slender circumstances that the Company to which Shakespeare belonged received an allotment of bright colored cloth from which to make capes in order that they might add color to the gay company which walked in the coronation of James I.

In selecting a suitable mask why choose an actor, probably illiterate, and belonging to the least favored strata of English society, at a time when stage players as a whole were designated "vagabonds" and were only permitted legal existence if their companies were attached to the retinue of some noble person?

The key to the symbolism is to be found in the basic workings of Lord Bacon's mind. To him the theatre was the symbol of the world. It is upon this larger stage that each man in his



day plays many parts. Bacon's "Idols of the Theatre" are the fallacies of learning given the appearance of dignity and respectability by the veneration of the uninformed; false scholarship, a hal-  
lowed but hollow appearance, dazzling the mind with a show of wisdom, but inwardly devoid of fact. Probably Bacon was thinking of his own Alma Mater, the ancient and honorable College of Cambridge from which he parted hastily in his sixteenth year lest his intelligence be entirely corrupted.

In quiet meditation of the human plight, Bacon realized that human beings have built up a false existence upon a foundation of sophistry. Behind the pretensions which passed for scholarship was a profound and universal ignorance. It was all front, a comedy of errors, paper palaces where vagabonds played the parts of kings, uttering high-flown phrases, speaking lines that were not their own, and understanding not a whit of what they spoke.

The Rosicrucians made use of a curious symbol, the true meaning of which is exceedingly obscure. This figure is a monkey, sometimes represented wearing spectacles and gravely engaged in reading a massive book which it holds as it sits in the posture of a scholar; sometimes the text of the book is inverted. This monkey is the ape of nature, earlier called the Ape of Aristotle. The selection of the simian to play this vital role in learning was doubtlessly inspired by the circumstance that the monkey is a sort of caricature of man. There is something human in its antics, and its sober little face seems wrinkled with the burdens of the world. Sometimes the ape is represented gazing attentively and quizzically at its own reflection in a mirror as though doubtful as to the category in nature to which it belongs. In old engravings the ape may even wear a scholar's cap and gown, and preside majestically over an assemblage of the intelligensia. Were it not for the tell-tale tail protruding from the hem of the robe, this somber simian might easily pass for the Dean of Letters.

Bacon himself associates the ape with the faculty of wit because this little

creature is forever engaged in pantomime and mimicry. It seems to be ridiculing the pretensions of mankind. One moment it is gay, and another moment utterly dejected, but there is no evidence that its moods have any meaning, even to itself. It is a creature of appearances from which anything can be implied, but all the implications have no meaning beyond appearances. For Bacon, the ape was the appropriate figure to represent scholasticism, the system of philosophy dominated by the venerated vagaries of Galen and Avicenna, those pillars of Hercules which marked the boundaries of the known world.

Was not the theater then an appropriate symbol of man's phantom empire of opinions. Nothing real, but giving the appearance of reality; no one important, but the humblest actor seeming to be important if he wore the robes and mask of significance. Perhaps there was a little of bitter irony in this symbolism, something of disillusionment and frustration, but withal much of truth even if the facts were acid.



For all these monkeyshines there was need for a master ape, a creature of appearances whose outer parts seemed wise and whose simian proportions were skillfully concealed—all but the tail. Methinks we can perceive our Ape of Learning behind the mask of Shakespeare, whose respectability is draped about him like a scholar's gown. He wears the mask of genius, but like the ghost of Hamlet's father, "Could a tale unfold." In fact, that tail (tale) is of considerable dimension, for it is already three hundred years long. Is not the whole controversy around Shakespeare merely intended to keep the tail in view?

But there is more and serious business to be considered. Benjamin Disraeli, the father of the illustrious English



statesman, was devoted to curiosities of literature. He defined the Ape of Nature as Art. Here Disraeli has recourse to the old Hermetic speculations; art is the perfection of nature by intelligence. Bacon defines wisdom as obedience to the laws of nature. Under the general heading of Art is summarized all human learning, which is nothing but a discovery of the laws of nature and obedience to those laws. Invention, for example, is not a process of creating but a process of discovering and applying. Man is forever adapting universals to his own particulars. Man did not invent music; he merely discovered the laws governing harmonics, and every composition must obey those laws or it is displeasing to the composer. Man did not invent medicine; he merely discovered the laws governing health and set up a machinery to adapt those laws to his own requirements. Man did not invent philosophy; he merely beheld a universal pattern and interpreted it in the terms of his personal, moral, and ethical necessities. Claiming all knowledge for himself and setting up his own estate as superior to nature, he is willfully ignoring the fact that he must forever remain merely the servant of inevitables. He survives by adjustment, and in the universal scheme of things can change nothing but himself. He wears the appearance of a god, and has elected himself lord of the world. He speaks with ultimate finality about matters he will never comprehend; he is certain of his every uncertainty, and passes judgment upon the certainties and uncertainties of others. He builds great cities, creates empires, and struts about in actors boots. He grows, he merges, advances and evolves; he builds industriously an uncertain future upon the footing of an uncertain past. He seeks to set up permanence for himself in an environment forever impermanent. Though forced to the Darwinian conviction of distant kinship with the ape, he convinces himself, if not others, that he has created a magnificent interval of accomplishment between himself and the simian. Man now beholds his own kind in a variety of dignified states.

He is emperor, king and general; he is scientist, artist and musician. A few have attained to wealth or gained fame in sciences or letters, but regardless of style and the fine quality of vestments; in spite of comforts and conveniences and all these civilizing influences which we worship as proofs of our eternal progress; in spite, indeed, of our cloud-capped towers and palaces, the tail still shows. We still read or appear to read the book of nature, gleaned wisdom from every page through the spectacles we have invented for the purpose, but sad to say we have not yet discovered that we are holding the book upside down.

Perhaps Bacon intended to portray the whole picture of universal fact in the drama of his masks. All knowledge was his province, but he reveals his secret convictions through a variety of appearances. He is the secret master of the theater, in whom all numbers are perfected. He is the mind behind the front, all things to all men. He is the Apollo, Lord of the Muses, and in his philosophic empire he has created a population made up of the aspect of himself. These aspects are his apes, and he himself is Art, the Ape of Nature.

As Grand Master of his hidden Empire he has set up a world among men patterned after the world in space; he is the lawgiver, the scientist, philosopher and poet. It should not be inferred from our remarks that Bacon was an egomaniac playing God; rather he is part of his own symbolism. He himself is the mask of universals. All men who create play God, for in creating they are merely channels, and in relation to things created they occupy the highest or central place. Man becomes God by obedience, by the perfect releasing of universals through the personal. No mortal being can do this fully; perfection for man is relative. Bacon's philosophic commonwealth is merely setting up the eternal pattern in the social state.

Through Shakespeare, Bacon simply tells us that drama is the mask of wisdom. Drama is life. In our shortsightedness we attribute dramatic incident to



the invention of circumstances. Life seems to originate in a chaos from which it proceeds to disillusion. Shakespeare becomes a symbol of the whole world of appearances, the inadequate cause which, if examined, reveals itself to be a phantom, but if accepted without question masquerades as fact. The obvious is seldom the real. We worship secondary causes because we perceive them more readily. It seldom occurs to us to question whether these secondary causes have sufficient vitality to produce the effects attributed to them. When examined closely, they lead to uncertainty. Here Bacon could use Shakespeare easily to represent his pet aversion, Aristotle. Aristotle was the Ape of Plato, the patron saint of secondary causes. He was forever searching for the physical cause for things, and crying out against the indignification of intangibles. Progress emerges from the earth. The beginning of all things is in nature itself, from which all creatures ascend by a long and difficult course of evolution. Darwin was of the same mind; man rose by refinement from the ape.

The devout Shakespearean, perturbed by the absence of evidence to sustain his poet, follows the accepted course of manufacturing evidence, his primary objective being to sustain the status quo of the obvious. This is a common practice in all the arts and sciences. The physical and literal foundations must be protected against that sickly mysticism which would go beyond the physical world to search for the causes of physical things.

Shakespeare can stand for the physical cause of almost any physical phenomena; in fact he is a proper object for the adoration of all materialists. By accepting him as the master dramatist all the rest is easily explained. There is only one difficulty—Shakespeare himself cannot be explained. Thus smugness is preserved by ignoring that which conflicts with itself. Life is drama, the stage is the world, and Shakespeare is the accident which explains everything.

We say that Shakespeare is the accident because, like all accidents and coinci-

cidences used to solve unsolvables, his whole career is a fabric of accidents. There is neither rhyme nor reason in the man, yet we assume that he gives both rhyme and reason to the plays. Unschooled, he becomes the patron of scholarship; uncultured, he becomes the monument of culture; inadequate, he becomes the fountain of adequacy; perverse in all his characteristics, he emerges as the paragon of virtue.

Bacon had the wit to see the circumstance and knew that in extremity the human mind, battling to preserve its own status quo, would have resort to the supreme concept of accident-genius beyond time and place. Theology, confronted with the same dilemma, takes refuge in providence, which is a genius apart from reason. This is the sovereign wisdom of that which is obviously absurd or, so to say, that which surpasseth understanding. Lord Bacon would tell us that genius, like all other natural phenomena, must originate in adequate causes. There is no exception in things exceptional. Where evidence is inconsistent with fact, it is because we have not hitched the effect to its proper cause. If solutions do not solve, it is because they are not solutions in spite of indications to the contrary.

By the intriguing device of the plays Bacon can give us a valuable lesson in the weighing of evidence concerning the adequacy of causes. To unravel his riddle we should become aware of the riddle of the whole world. The struggle of the human mind to overcome appearances and establish the rationale of values, is the greater part of learning. Yet we cling to a fond belief in accidents because in some way it offers personal hope and consolation. If greatness is an accident there is still a chance that we may become great in spite of ourselves rather than because we have builded wisely toward greatness.

Bacon would have frustrated his own purpose had he locked the Shakespeare personality completely within the cipher. So ingenious was his mechanism that he could well have devised an impenetrable disguise, but this would have profited nothing. The purpose of a cipher is



to conceal, and yet reveal. The concealment may protect a secret writing from all unacquainted with a certain set of rules. For example, Julius Caesar used a cipher as a means of communicating his commands during war. He wound a strip of paper in a spiral around his baton, and wrote along the junction of the spiral coils. He then dispatched the paper to the required officer. Only the man who had a baton the same as his could recover the secret writing by adjusting the paper to his own.

All ciphers are legible to those for whom they are intended but for the rest they are meaningless. Imagine a man placing in his writings a code to be discovered by persons unknown in some future age. This required a combination of elements. Certain traces must be left, as it were, a tail hanging out, to stimulate curiosity. On the other hand, this curiosity must not lead to an easy discovery, for like all human inquiry, it must be perfected by diligence. Clues must lead to other clues and especially there must be blind clues, leads that lead nowhere. Still, there must be hope or the decipherer becomes discouraged. There must also be quality to the message by which the mind, having solved part, would proceed with the rest. How should such a method be devised? To a man of Bacon's mind the answer was obvious—copy nature. Nature itself is a mass of clues, indications, and intimations leading through long and devious complications to the light of truth. If a cipher is set up, patterned upon natural law, whoever solves the cipher solves the mystery of his own existence; one is the symbol of the other. The cipher is Bacon's method, the missing key to his reformation of the world.

I do not mean that the cipher conceals the secret; rather the cipher itself

is the secret. It shows how nature unfolds toward cause, and how the arts and sciences are in fact themselves ciphers concealing a hidden meaning under circumstances and appearances.

The key to the cipher is therefore the inductive method by which all the riddles in nature may be resolved. Bacon wrote the key in his epitaph, "Let all compounds be dissolved." The cipher is the compound; the master key to a master mind. The true reading of the hidden message depends upon a patient weighing of evidence and a constant elimination of long treasured nonessentials. The end of the code is the knowledge of hidden causes. The code apparently leads to Bacon, but his life, his work and his writings are parables grounded in hidden causes. It is a larger riddle concealed in a smaller one. All answers when discovered become insufficient and demand larger answers. Even when the mind reaches Bacon himself, the end is not attained. Bacon is chancellor of Parnassus, a High Priest in the Temple of the Muses, but behind him is the greater universal pattern represented by the god Apollo, the principle of light.

Appearances lead to accidents, facts lead to law. William Shakespeare is an illusion made to appear factual. He is therefore the world itself, the empty substance of a dream, the apex of mortal pessimism. This is a drama of shadow and substance, illusion and reality, matter and mind, accident and law. Behind the masks is the Society of Hermetic Adepts, the unknown philosophers. The trail leads to them, and through them it ascends along the links of the golden chain which binds earth to heaven. The upper end of the chain is bound to the throne of Zeus and the lower end to the wrist of the Ape.







## In Reply

# A Department of Questions and Answers

### QUESTION

*I am a typical product of our modern way of life; I have a high school education and two years of college, a good foreground but no background. After two years of postgraduate work in the U. S. army I have learned that I do not know enough to direct my own life. Can you make suggestions?*

### ANSWER

Intelligent living is a problem in organization, and to attain the happy end we look for, two complete sets of circumstances must be organized. The first step is to reach some reasonable conclusion concerning the world in which we live.

By necessity each of us is a fragmentary part of a large scheme of things, and subject to the rules governing that larger scheme. Obviously, if there is no organization in space there can be little profit in the organizing of one's self. If nothing is going anywhere, our own probabilities of attainment vanish in the general chaos.

Yet everywhere about us are undeniable indications that the universe in which we live is proceeding inevitably and relentlessly toward its own reasonable ends. If nature is unfolding within a structure of sufficient laws, then we have a right to assume that these

laws are as useful to us as to any other creative thing.

It may well be that we are neither sufficiently evolved nor wise enough in universal mysteries to comprehend fully the large program by means of which the world is filling up the numbers of its destiny. But though we lack sufficient knowledge, we are never short of opinions on the subject, and there are times when even opinions can be useful. That is, of course, if the individual holding the opinions has given the matter a reasonable amount of thought. A personal philosophy has to be built upon a general conviction. We must hold certain large ideas in order to keep the small ones in their proper places.

The first group of circumstances to be organized is composed of natural phenomena and the implications that arise therefrom. Theoretically, at least, education is presumed to supply us with



the means of orienting ourselves in the larger pattern of universal processes. The trouble has been that the subjects taught have never been pointed toward this larger utility. We study various arts and sciences, but we are not inspired to apply what we learn to the framing of a general viewpoint. We have the tools, and theoretically we know how to use them. The materials are ever available. Our weakness is that we have not been inspired with the urge to build something really worth while by uniting the tools and materials. Our convictions concerning universals and the laws governing life itself must be the basis of our conviction about our own personal way of life.

The next conviction involves incentive. It is difficult to do anything gloriously for no purpose. Most incentives are highly personal and are frustrated by a variety of petty interferences. When a few halfhearted efforts run into blind alleys we decide that the bottom is out of the universe, or else we tangle the threads of our thinking into such a snarl that all sense of values is lost and we degenerate our faculties into a state of chaos.

When floods inundate the lowlands the only thing to do is to head for higher ground. When we feel that our way of living is being inundated by circumstances uncontrollable, we must take refuge on a plane of more elevated thinking. It is foolish indeed to struggle around in situations that obviously will not improve unless something intelligent is done to improve them. Most of the frustration that afflicts our generation results from the desperate effort to survive a deluge of assorted calamities, with no incentive but the desperate desire to keep the head above water.

A variety of circumstances can have a bearing upon incentive. Often responsibilities bring with them a determination to excel in the face of obstacles. Where abstract motivations are not strong, the individual strengthens character resolution by accepting the challenge of personally selected and personally assumed responsibilities. The ten-

dency to drift through life is nearly always accompanied by a disinclination to accept a reasonable share of the common burden. Drifting leads to a philosophy of evasions; the less we discipline ourselves, the more difficult self-discipline becomes.

Incentive may be stimulated by the desire of the individual to retain his individual existence and remain, to some degree, separate from the herd. Incentive sometimes originates in the ego and satisfies itself by impelling toward superiority.

In normal function all internal impulse must lead to appropriate action. If the internal stimulus produces no external effect, the individual is setting up the pattern of a neurotic state. Between impulse and action stands the personality barrier. The impulse must flow through the personality and adapt the faculties of the personality to the service of the impulse itself. If the personality blocks the impulse stream, the result is frustration. Incentive must be strong enough to break through the personality stasis in order that impulse may result in an appropriate action.

The personality is conditioned by disciplining faculty and function. By discipline the personality becomes skilled. It develops a responsiveness to impulse and an ability to interpret impulse accurately and rapidly. Skill may be acquired through experience or through specialized forms of education. It is easier to maintain a high level of incentive if the means to translate incentive into action are adequate. For this reason each human being should skill himself in some art, profession, craft, or trade, through which at least a part of his incentive patterns may be released in terms of practical accomplishment.

It sometimes follows that skill in some particular is insufficient to release the complete personality incentive. The very conflict within consciousness leads frequently to the rejection of the trades or professions as the vehicle of incentive. The man who is a trained shoemaker may be dissatisfied with his trade, and would rather be a poet. The poet, in turn, may be frustrated because of a



deep-seated desire to be something else. This is because incentive patterns are often linked with escape mechanisms. The individual who is always seeking to escape limitations includes his trade or profession among the limiting factors.

Here again philosophy is invaluable. With the aid of philosophical thoughtfulness, the mind may be taught to recognize arts and crafts as gateways to universals. The particular thing we are doing can be recognized as a means toward the larger universal which we desire to accomplish. We build upon limitation rather than accept it as a proof of frustration.

Limitation results from a fixation of the self as subject, upon the self as object. In other words, the frustrated person is in this condition because he has fallen in love with himself, and is incapable of extroverting his affections. No human being can be normal who is incapable of bestowing affection. To bestow affection is to recognize the importance of object. It means that the individual is capable of escaping from himself by the process of bestowing himself, his attention, or his affection upon something external to his own personality. There can be no affection apart from action. Primary action is motion from self, and the simple motion of the love principle from the thing loving to the thing loved establishes the bridge with externals. If the self remains the object of the affection there is no motion toward externals, and the result is neurosis.

One man loves his family, another loves his work, still another loves his country. If these emotions are normal and honest they lead to action. They set up something apart from the self as important. There can be no success in life until an object apart from the subject is sufficiently important to cause the energies of the subject to flow toward the object.

The human being has demonstrated that the significance of the object of the attention, once established, results almost inevitably in the attainment of the object. This follows even though the object may not be particularly commend-

able. We sometimes use the term concentration to denote the intensive sympathy between an impulse and its object. Concentration and continuity of effort are indispensable elements in a pattern of success. No one can succeed who does not believe in the importance of his object (objective).

The selection of object is determined by internal predispositions and external circumstances, and the compound is modified by outlet (opportunity). We can define opportunity as the suitable moment or condition for the objectification of energy in terms of effort.

A great weakness in our American way of life is the failure of the significance of object. Our objectives, if we have them, are inconsistent with the nature of normal impulse. The lack of suitable objects for our affection turns the love principle back upon itself, where it manifests in terms of inordinate attachment to the self; that is, self-fixation, self-affection, and self-ambition, all of which are impulses of self-adoration.

The failure of objects to justify the natural affections which we would bestow upon them appears to support our tendency to return our love to ourselves. Disillusionment causes an individual to introvert; he loses faith in object, and takes refuge in subject, that is, himself.

An interesting problem arises here. When the love principle turns back into itself it carries with it a picture or likeness of the external object. A simple example is found in the problem of men returning from war. During the time that they were away from the objects of their affection they introverted these objects; they carried their loved ones inside themselves in the form of emotion patterns. These internalized objects became more real than the external persons of which they were the symbols. As time passed, the internal people were variously glamorized, gradually assuming all the characteristics demanded by the personality pattern in the object of its affection. Thus the man's entire environment was transferred into himself, and ceased to exist as an objective reality.



The human being separated from the object of his affection naturally frustrates, but he lives for the day in which he may reorient these objects once more as external facts rather than the internal fantasies which he has created as a substitution mechanism.

When he returns he discovers that externals are not the continuations of his internal fantasy. The fantasy he may change at will, but the reality is unchangeable; in fact, there have been motions in the reality itself for which he has never compensated in his fantasy. His children are older; the family pattern has been unfolding during his absence, and he returns a stranger to his own home. A static fantasy comes into violent conflict with a dynamic reality; the adjustment is exceedingly difficult, especially if the man is in a highly nervous state.

Once a human being has retired into a state of fantasy he discovers that in many ways it seems more pleasant and enjoyable than factual living. Fantasy is habit forming. Fantasy always seems to adjust to him and his requirements, whereas fact is eternally demanding that he make adjustments to the requirements of others. In the process of fantasy the objects of his affections gradually change into the aspects of himself until his affections end in a veiled form of self-love.

Once fantasy becomes real in the personality equation, (it can never be real anywhere else) all external realities

gradually become unreal, and perspective is lost. In extreme cases this distortion of values may lead to desperate action. The suicide mechanism is not always an individual taking his own life; it may be his attempt to destroy another person by killing that person's image in his own imagination.

Men returning from war should make a definite and conscious effort to re-establish external objects of affection. These objects may not necessarily be persons. The affection may take the form of veneration of values, admiration for abilities, or the acceptance of the challenge of important and necessary things to be done. We may respect a craft sufficiently to learn its technique. We may admire our community sufficiently to desire to be helpful citizens. We may love learning enough to study, read, and improve ourselves. The exact nature of the object is unimportant as long as it is impelled toward objectification. The only requirement is that the object must be sufficiently stimulating to impel us to break through personality barriers and attain contact with the substance of that object. Once a point of external contact is well established, the reorientation of the individual with a normal pattern of living is reasonably assured. For young men, education offers this point of contact. For older men, family and business are suitable objectives. But for all, young and old, the attainment of normalcy itself is the greater objective, and is a worthy incentive to escape from fantasy to fact.



## THE DOLL HOUSE OF ALEXANDER THE GREAT

There is a tradition to the effect that Alexander the Great kept tiny wax figures of his enemies in a small box resembling a prison. The figures had been given to him by his friend and teacher, Aristotle. The little dolls were loaded with chains to keep them in prison.

It was Alexander's belief that if any of these dolls escaped from the magic spell which bound them, the persons whom they represented would be in a position to endanger the King of Macedon.



- In the symbolism of the Drotts, from the curse of the Nibelung ring to the resurrection of Balder the sun god, are concealed important keys to the Mysteries.



## The Mysteries of the Drotts

ESOTERIC DOCTRINES  
OF THE  
FAR NORTH

ONE of the least known of the old mystery schools is that which flourished among the Scandinavians during the opening centuries of the Christian era. For the sake of convenience, the esoteric tradition of these people may be called Nordic rites. When this same system was restored with certain variations among the Teutonic tribes, it became known as Gothic rites.

The principal divinity in the Nordic mysteries is named Odin, (Gothic, Votan). The word Odin means *The Wader* in the sense of a person wading through water. By extension it signifies the permeator, or the power that moves through all things. Odin is Alfadir (All-Father) and Valfadir, the Father of Choosing. As Valfadir he represents Universal Will, the Selector of Ways, the will which has innate within it the power of choice. He also appears as Gangaard, or Gangradr, a person directing his steps; that is, the Traveler or the Journeyer. He is also Gangler the Tired One, the wanderer whose wanderings are endless.

There is considerable evidence to indicate a historical origin for the character of Odin. In his great work *Anacalypsis*, Vol. I page 752, Godfrey Higgins points out, "Thus it appears that Woden (Odin), the Northern God, is simply the Tamulic method of pronouncing Buddha." This ties up nicely with the summary which appears in the *General History and Dictionary of Freemasonry* by Robert McCoy. This learned Mason writes, "It appears from the Northern Chronicles that in the first Century of the Christian Era, Sigge, Chief of the Aser, an Asiatic tribe, immigrated from the Caspian Sea and the Caucasus into Northern Europe. He directed his course Northwesterly from the Black Sea to Russia over which, according to tradition, he placed one of his sons as the ruler, as he is said to have done over the Saxons and Franks. He then advanced through Cimbria to Denmark, which acknowledged his fifth son, Skiold, as its sovereign, and passed over to Sweden where Gylf then ruled. Gylf did homage to the Wonderful Stranger



and was initiated into his mysteries.

Sigge soon made himself master there, built Sigtuna as the capitol of his empire, promulgated a new code of laws, and established the sacred mysteries. He assumed the name of Odin and founded the priesthood of the Twelve Drottars who conducted the secret worship and the administration of justice, and, as prophets, revealed the future. The secret rites of these mysteries celebrated the death of Balder, the Beautiful and Lovely, and represented the grief of gods at his death, and his later restoration to life. The neophytes were instructed in regard to the creation of the heavens and earth, and of man and woman, by three Drottars who are called 'The High,' 'The Equally High', and the 'Highest'. They discoursed to the initiates the mysteries of the world, of day and night, of the sun and moon, of the Golden Age, of the winds and seasons, of the gods and goddesses, of the destinies, the twilight of the gods, the conflagration and destruction of the world. The ceremony of initiation ended with a sublime representation of the restoration of the universe, the return of all things to purity, harmony, and peace."

While McCoy's remarks are substantially correct, certain revisions and amplifications are necessary to render the account useful in the interpretation of Nordic theosophy. The Drotts (McCoy's Drottars) were perpetuated by blood descent; therefore their secrets were restricted to one family. As their power increased this family was elevated to a position of absolute power and almost limitless wealth. In the beginning their despotism appears to have been benevolent, but with the passing of time they verged to tyranny, and it was this decline within the structure itself which led to the final destruction of the order. The active agent of this destruction was the rising power of Christianity.

We must approach this phase of the problem with caution in order to maintain integrity of viewpoint. It is necessary to distinguish two religious factions

among the northern nations. The first was indigenous, the old faith, with its pantheon of gods led by ancient Thor, the Thunderer. This faith existed long before the advent of Sigge and the rise of the Odinic mysteries. Heavily tintured with the ancient wisdom of the Druids, it was struck a mortal blow by the Roman legions of Caesar. After the revolt of the Gauls the Romans destroyed the cities of Alesia and Bibracte. These cities corresponded in the Druidic order to Ephesus and Alexandria in the Mediterranean Theatre. The distinguished masonic scholar Ragon describes Alesia as the tomb of initiation, and Bibracte as the mother of sciences and the soul of Europe. Today even the names of these great centers are seldom spoken. But here were the sacred colleges of philosophy, law, medicine, and astrology. Here the priests were slaughtered in their sanctuaries, their books burned, their symbols desecrated, and their power forever destroyed.

Sigge seems to have stepped into the breach resulting from the destruction of the Druidic institution, the power of which had extended far into Scandinavia with certain local modifications. While some of the Drottars certainly became corrupt, it may be a mistake to accept the opinion of Hackethorn, (see *The Secret Societies of all Ages*) who assumes that because of the degeneracy of the prevailing system the northern nations eagerly embraced Christianity as an escape from their miseries. All too often these "eager" conversions were accompanied by an appropriate measure of temporal force. In defense of the possibility that the natives held their own beliefs in high esteem, we know that the pagan mysteries of both the Druids and the Drotts were practiced secretly for centuries after the so-called conversion to Christianity; in fact, Druid rites are reported as occurring in isolated places as late as the 17th and 18th Centuries. The unsavory medieval legends involving the Schwarzwald and the Mountain of the Witches (the Brocken) arose from pagan rituals practiced in these places at night. These ceremonies



were the origin of the story of the Witches' Sabbath.

Mythology is usually, at least in part, the ritual of an ancient mystery school. Certainly this is true of the Greek and Egyptian myths, and also those of Persia. The splendid mythology of the north originated in the elaborate rituals of the mysteries of the Drotts. The traditions themselves divide into two principal structures. The first is completely mythological, dealing with the abstractions of cosmogony, theogony, and anthropology. The second part is made up of the hero legends. These are founded in the cosmic myth, and relate in particular the adventures of the human descendants of the gods. In the hero myths divine and mortal persons are combined, and many liberties are taken with the historical content. The classic example of this procedure is the Greek theology which forms the background for such heroic epics as the *Odyssey* of the *Illiad*.

The literature of the Scandinavian or Nordic rites descends to us in two important collections; the Elder Eddas of Saemund Sigfusson, and the Younger Eddas of Snorre Sturleson. Sigfusson means the son of Sigfus. Saemund was born in the South of Iceland about 1054 A. D. The Christian faith had been established by law as the religion of the country about fifty years before the birth of Saemund, so he was nominally Christian, but inwardly dedicated to the lore and legendry of his ancestors. He appears to have traveled considerably, visiting Germany, France, and possibly Italy. He became a Christian priest, but mingled the teachings of the Church with the magical convictions of his own soul. There are many legends about him, most of which include supernatural elements. There is a persistent story that he studied with a famous master (Drott) whom he finally excelled in a trial of magical skill.

Snorre, the son of Sturle, was also Icelandic, and was born about the year 1178. He was raised in the home of the descendants of Saemund and is believed to have had access to the manuscripts of Saemund in compiling the Younger Eddas. This same Snorre is

accused of having adulterated the legendry of his people with fragments derived from Hebrew, Greek and Roman sources. Perhaps the accusation is false. He may merely have clarified certain parallels which always existed between the systems. No religion is built without recourse to the symbolism of a preceding faith. If Sigge the conqueror crossed Europe, he may well have accumulated a considerable body of myth and legendry from the nations through which he passed.

Certain it is that Saemund and Snorre rescued the legends of their people from the inevitable encroachments of time. The result of their labors are works of scriptural dignity laden with old wisdom and dominated by the tired grandeur of a dying faith.

The origin of the legends themselves are obscure, but they were perpetuated orally by an order of seer-women, soothsayers and prophetesses. They were the servants of the Norns, the old fate goddesses, and like the ancient sibyls they journeyed from house to house uttering their prophetic words while seated entranced upon a cushion stuffed with feathers. The Vala or prophetess occurs as a character in the Eddas themselves. She is the personification of the tradition, the voice of old time, telling the stories of the gods and heroes who lived before the Ragnarok.

Both of the Eddas contain approximately the same burden of meaning. They describe the creation of the gods and the circumstances through which the divine order is finally brought to an end. Fate, moving relentlessly, destroys the old way of life, and the universe collapses into chaos in the Twilight of the Gods. This Twilight is the Ragnarok of the Nordic mysteries and the Gotterdamerung of the Gothic rites.

The principal difference between the two works is that the Elder Eddas gave out the story of Sigurd, Fafnir's Bane. The Sigurd Saga describes the adventures of the hero of the world who slew the dragon Fafnir and finally himself dies. Sigurd, Gothic Siegfried, is obviously a sun god of the same order as Mithras in Persia, Horus in Egypt



and Attis in Greece. The deeper meaning of the legend was reserved for those who had been initiated.

The Younger Eddas develop in detail the myth of Balder the Beautiful, and his death at the hands of the blind god Hodur who is the personification of blind faith. There are so many parallels between Sigurd and Balder that it becomes obvious that the latter is the spiritual counterpart of the former. Balder is the hero of heaven, Sigurd, the hero of the world.

In reconstructing the initiatory ritual of the Drotts from the various sections of the Eddas, it is necessary to bear in mind that the candidate seeking the initiation is identified in turn with the various divine personages involved in the story. There is always a key to the identification, and a study of the lays themselves shows how the myths have been ingeniously complicated to conceal their original purpose. One example is the Lay of Vafthrudnir, which is the second section of the Elder Eddas. The circumstances involved are substantially as follows. Odin (The Permeator) visits the Jotun (Giant) Vafthrudnir (The Weaver or Involver) for the purpose of testing knowledge. The term *giant* in this instance seems to infer the Great One, not necessarily in size but in ability. Vafthrudnir is the Weaver of the Threads of Wisdom, the Initiate Priest, the Hierophant of the old mysteries.

Before seeking the house of the giant (the sanctuary), Odin consults with Frigga (his wife) whose name means the Free One. The burden of Odin's desire is expressed in his words, "Much have I Journeyed, much experienced. I have proved mighty in many things, but I fain would know how it is in Vafthrudnir's hall."

Frigga gives her blessing, "In safety mayest thou go, in safety return. In safety be thy journey, may thy wit avail thee, O Father of Men, when thou holdest converse with the giant."

Here, thinly veiled, is the statement of a candidate for initiation preparing for his test. It should be obvious that Odin could not be destroyed by competition with a giant, for he ordered the Uni-

verse and overcame the giants in the dawn of time, but the neophyte, seeking admission to the sanctuary, could fail in his examinations.

The next verse describes Odin going to the hall of the giant, and it states definitely that he has come to see for himself the secrets hidden there. As he enters, Odin is called Ygg, for it says, "Ygg went forthwith in." This is a cue to the riddle. Ygg is one of Odin's names, and was apparently derived from Yggr which means to meditate. Here is the suggestion that meditation enters into the secret house.

Vafthrudnir warns Odin, "Thou dost not go out of our halls if thou art not the wiser." This is practically the warning given in all initiation rituals. Those who fail the test, but have come to know part of the secret, are not permitted to depart alive.

When Odin addresses the giant he no longer uses his divine name, but says, "Gagnrad is my name, from my journey I am come thirsty to thy halls, needing hospitality." This is the usual form by which candidates in the Greek and Egyptian mysteries referred to themselves. Gagnrad is certainly the candidate and the rest of the lay describes the conversation of the two. The competition of mind is so equal that there is no victor until the last question. Then Gagnrad asks the giant, "What said Odin in his son's ear, e're he on the funeral pyre was laid?" It is then that the giant knows he is worsted, and replies, "That no man knoweth, what thou in days of old saidst in thy son's ear." Then the giant pays homage to Odin concluding, "With Odin I have contended in wise utterances: of men thou ever art the wisest!"

Can any student of masonic symbolism fail to discern here the mystery of the lost word? When Balder the Beautiful lay dead with the arrow of mistletoe through his brain, Odin whispered in his ear the mystery of the resurrection, the secret word of power, the word that died with the builder, the word that has been sought through the ages and can never be found until, as one prominent masonic scholar has observed,



"The word that was made flesh shall become the word that is made soul."

As the Elder Eddas develop their divine theme the foundation is laid for another great Icelandic epic, the *Volsunga Saga*. In this work is developed the story of Sigurd, the Volsung, and the race of the heroes. The Volsungs were the chosen children of Odin. In their veins flowed his blood, and from them must come the immortal mortal who was to defend heaven against the children of Loki. The word Volsung, as used here, has two meanings. It represents a sanctified clan, a tribe set apart by destiny to breed the preserver of men. But in the second meaning it represents the body of the initiates themselves. Those who have received the mysteries are a race born of heaven who share in common the blood of truth, set aside and sanctified—like the Melchizedeks of old. They find their parallel in the Sons of the Hawk, the Golden Race of Egypt, dedicated to avenging the death of Osiris. Their mother is the temple, and they are one body from one body, the sons of the widow. In the *Saga*, Sigurd calls himself a widow's son, for he is born after the death of his father, and like Horus, was hidden in a forest.

To return to the Eddas, this time we shall concern ourselves with the first section of the Younger Eddas which deals with the journey of King Gylfi to Asgard, the home of the gods. You will remember that this same king was the one who received Prince Sigge, and was initiated into the mysteries of the Drotts. There is no doubt that the first section of the Younger Eddas titled, *The Deluding of Gylfi*, is the story of the initiation of the king of what is now Sweden, into the Asiatic rites of the man who was to change his name to that of Odin.

King Gylfi, concealing himself under the likeness of an old man, and taking the name Gangler, the Tired Wanderer, journeyed to the home of the gods. The gods, seeing through the ruse, received him with various illusions. Gylfi saw a great house, its roof covered with golden shields. In the doorway stood a

man tossing seven small swords into the air and catching them as they fell. This man told Gylfi that the house belonged to the king, "I will lead you to him, but you must, yourself, ask him his name." There were many rooms and a great throne room in which sat three men on high chairs. The first of these was called High, or lofty, the second was called Equal to the High, and the one on the highest throne was called Thridi (the third). The High one reminded King Gylfi that he must be most wise or he could not leave the place alive. This repeats the admonition found in the Elder Eddas.

The three high ones then answered the questions of the Wanderer. The following is typical of the structure:

Gangler: Who is the first or eldest of the gods?

The High: In our time he is called Alfadir: but in the old Asgard he had twelve names.

Gangler: Where is this god? What is his power, and what hath he done to display his glory?

The High: He liveth from all ages, he governeth all realms and swayeth all things great and small.

Equal to the High: He hath formed heaven and earth, and the air, and all things thereto belonging.

Thridi: And what is more, he hath made man, and given him a soul which shall live and never perish though the body shall have moulded away, or have been burnt to ashes. And all that are righteous shall dwell with him in the place called 'The House of Friends', but the wicked shall go into the darkness below which is the ninth world.

Gangler: And where did this god remain before he made heaven and earth?

The High: He was then one with the spirits of the frost.



In the ritualism of the Drotts, as in most pagan mysteries, the places of initiation were subterranean. Here in caves, either natural or artificial, the candidates acted out the elements of a primitive astronomical theory. The Nordic scheme of the worlds consisted of nine spheres, so there were nine chambers. The neophyte sought in these darkened passageways for the body of Balder the Beautiful. For if he could discover Balder and raise the dead god from the horizontal to the perpendicular, the resuscitated deity would whisper into his ear the word of power which Balder had received from his father Odin. Who possessed this word was a master of the mysteries. After the consummation of this masonic ritual the candidate, reaching the sacellum, took his solemn oath upon a naked sword, the same sword which under the name Gram, (Gothic Notung) was mended by Siegfried and used to slay the dragon of material illusion. The candidate completed his oath by drinking mead from a bowl fashioned out of a human skull. He was then marked with the sign of the cross and was given the magic ring of Balder the Good.

When Gylfi approached the house of the mysteries, he was confronted with primitive astronomical symbols. The house of the gods was the world over which spreads the roof of the skies. This was the everlasting house from which was patterned in miniature the temple of Solomon the King. The golden shields that roofed the palace were the stars. In the midst of them stood a man juggling swords; according to some accounts, flowers. The seven flowers or swords were the planets, and the man was the mysterious Ancient described by St. John in the Apocalypse as walking in the midst of the Seven Lights. The King described himself as the Wanderer. He had become a sun spirit, as do all candidates when they take part in the rituals. Both Balder and Sigurd are also sun spirits. The sun performs the great labor of revolution. It was believed anciently that the sun traveled forever about the heavens, thus creating the seasons and passing

from one of the zodiacal signs to another. The victory of the sun in each sign of the zodiac is symbolized by the twelve labors of Hercules and the exploits of Sampson, both solar divinities.

Within the great house were the three thrones. The arrangement was the same as that in the Eleusinian initiation. Here were seated what are called in freemasonry the Master of the Lodge and the Senior and Junior Wardens. These in turn represented the Three Great Lights,—the Sun, the Moon and the Hierophant of the Lodge. The candidate questioned the gods through their human representatives and received from them the secret of the old times, that body of traditional knowledge involving every department of life which is the burden of the esoteric tradition.

Balder the Beautiful dies at the winter solstice and remains for three signs in the grave. These signs are the ninety degrees of the zodiacal arc between the winter solstice and the summer equinox. At the vernal equinox the eternal sun god is born again, and joy and life are returned to the world.

The esoteric burden was the same with the Drotts as with all other ancient mystery religions. By some strange and unexplained circumstance each candidate is deemed guilty of having murdered the sun god. He must gain the wisdom and knowledge necessary to restore this spirit to life. The dying god is within each human being. He is the spirit of truth and beauty which we have slain with ignorance and greed. He lies within the tomb of our own material personality. Like Dionysius of Greece, Balder is within our blood. By his sacrifice our salvation is assured. Because the god of regeneration is within us, our regeneration is possible. The mysteries teach the raising of the hidden god. By secret and magical rites, by strange rituals, by nocturnal ceremonies, by the light of torches, by the power of old runes, by the wisdom of the old ones, we learn of the secret way. The supreme mystery of life is the resurrection of the god within. A hundred legends conceal the story. Many nations have raised temples to the truth behind the



legend. This is what the Drotts taught in the caverns of Upsala and this is the song of the Eddas.

Man himself is the hope of the world, at least the hope of his own world. Throughout time heroes have come forth. These are the sons of necessity. They have beheld the great need and have witnessed the struggle of the ages. They have been the wanderers who, like Pythagoras of old, journeyed from temple to temple seeking the keys to the mysteries. These heroic leaders were the writers of the sacred books, and they established their schools and taught the secrets of the science of the soul. Together these heroes of many races and many times form one body, the Ancient Lodge. The Chaldeans called them "The Ancient Ones of the Earth." In a way, they are the Asir, the Twelve Names (gods) of the Nordic Pantheon. These are the gods who gathered with Odin to perfect the scheme for the creation of the perfect man. They formed humanity from driftwood by the shore of the sea of life. They took the forms cast up by the animal world and breathed into them the breath of life, and they became man and woman, and in them began the generation. But this was not enough, for over the gods hung the ancient curse, the fate of all that live, for that which is born must die. The only hope of salvation is release through new forms nobler than the ones that perish. The gods desire to attain their own immortality by releasing themselves through their own creation.

This is the curse of the ring, the ring that was stolen from the treasure horde of the Nibelung. In the older forms, the Nibelungs are the dark elves, spirits that lived below the earth, forever busily storing up precious things in the darkness. But the word Nibelung also has a larger meaning; it is applied to every creature that comes under the curse of the ring. When Fafnir the giant slew his brother to secure the gold, he became a Nibelung. When Siegfried slew Fafnir to gain the treasure, he likewise became a Nibelung. The larger meaning of the word seems to imply a curse, a spell, or bewitchment.

It is not enough to assume that the curse simply means the evil wrought by gold in the life of man. It should be applied to all such creatures as are possessed by the delusion of materiality. The material universe itself is the House of the Nibelungs. Here in darkness countless creatures, dwarfed and deformed in their souls, labor endlessly to create permanence and wealth in an impermanent sphere. All worldly ambitions, all worldly attachments, and all worldly appetites belong to the Nibelung. Those under the spell of worldliness become Nibelungs.

The end of the great cycle, the last battle of the gods is, of course, universal Armageddon. In nearly all ancient systems of mythology, the elements converge toward the final struggle between light and darkness for the control of the universe.

Probably the historical origin of the story of Ragnarok was the destruction of the Atlantic continent by terrible volcanic combustions. With Atlantis an old and powerful culture vanished; a culture which has influenced the legendry of nations from the Arctic wastes of Siberia to the Polynesians of the southern seas. History became entwined with moral myth. Before the deluge was the Golden Age, a time of beauty and peace from which men fell because of their own evil thoughts and actions. Before the deluge the heroes dwelt upon the earth, but now they have gone away, and from their distant thrones they await the renovation of time. They wait for man himself to rebuild their sacred houses, for by order of fate man must seek the gods; they can no longer come to him.

All this, wise Odin knew, for he went to the roots of the great tree and questioned the memory of the world. He roused the earth mother Erda from her long sleep and questioned her concerning the fate of creatures. She knew all things, for locked within her dark memory was all that ever had been in the world.

So Odin, the Valfadir, chose the heroes, for he was the Lord of Choosing, and he gathered them in the great



hall of Valhalla to be the army of the Great Hope. Here is an interesting complication of the drama. Odin, it seems, knew that his race of the Volsungs would fail, and yet, knowing it, he urged them to their destiny.

Fate was older than the gods, and before it even the will of the Valfadir must bend. Fate decreed that the Hero of the World must save the world without the gods themselves contributing in any way to the achievement. It was in this that Odin failed the first time. He interfered with the fate of the Volsungs, and destroyed in that way the first hero that he had raised up. He could not fail again. Sigurd, unaided and unknowing, must perform the sacred task. All Odin could do was stand aside and watch the drama of the world's salvation.

Siegfried died, and with him died the hope of the Volsungs, and with him died the hero race, and with him was sealed the fate of the gods. Nothing more remained for them but to wait upon their silent thrones for the Ragnarok, the Twilight of the Gods.

Here the meaning, though involved, is not obscure. Sigurd, the human ego, descending into birth, is the potential savior of his own divine nature. He is under the curse of the ring, the cycle of reincarnation and karma; therefore he is a Nibelung, one who must be born in matter. Behind the personality sits the divine nature, observing but unable to interfere with the course of life. Even the spirit itself, one-eyed Valfadir, is restrained by Fate—his nagging wife—from interfering in the spiritual evolution of the human being. Man himself must make the decision. Man must serve the gods, not the gods man. So All-Father watches the secret self contemplating the adventures of his beloved son, the personal ego.

There is no part of the Christian Bible less interesting than the "Begats," the section devoted to the genealogies of the Savior God. To the research student, however, the subject does have meaning, for it traces the descent of the spiritual principle through the various

orders of life, especially the races and sub-races. Consider, then, the "Begats" in the descent of the Hero of the Volsungs. Odin the All-Father begat Sigi, the first of the Volsungs; Sigi begat Reirr, King of Hunland; Reirr begat Volsung; Volsung begat Sigmund, and Sigmund begat Sigurd the slayer of the dragon and the world hero.

Here we have the story of the races as preserved in the esoteric tradition. The Volsungs in the larger sense of the world are the human life wave. The arrangement is as follows:

Sigi—The Polarian species.

Reirr—The Hyperborean species.

Volsung—The Lemurian species-races.

Sigmund—The Atlantean race.

Sigurd—The Aryan race.

It will be noticed that Volsung of the Volsungs is the first name repetition of the great racial motion. This is because the Lemurean race was the beginning of the true human form. Thus the race, the Volsungs, first appeared in its true form as Volsung. Sigmund, destroyed by the wrath of the gods, is the Atlantean race which could not produce the Hero of the World.

The Aryan race, born in the highlands of Central Asia, was therefore elected to fulfill the divine will. The broken sword of Sigmund, the divine magic of Atlantis, must be forged again by the new race. It is recorded that the Atlanteans worshiped the great dragon of the deep. In magic, this dragon is the astral light, the symbol of the world illusion. It becomes Fafnir, the guardian dragon over the treasure of the Nibelung. Sigurd slays the dragon with the ancient sword of the Volsungs, the spiritual power bestowed upon the race in the beginning of time by Valfader, the Father of Choosing. Thus it is indicated that the fifth race must struggle against the illusion of materiality represented by the dragon and the treasures that he guards.



But Sigurd dies under the curse of the ring, struck in the back by the spear of Hagen. Hagen is the son of Andvari (Alberich) who had foresworn love to win the treasure of the material world. Alberich the Nibelung, a dark elf, to further the purposes of his kind, contracted a loveless marriage and begat Hagen, whose father, therefore, was a creature of the astral light and whose mother was a human being. How curiously the story is fulfilled. From the union of elemental force and mortal knowledge is born skill without virtue. This skill without virtue answers closely to our concept of the scientific achievements of the race. For example, electricity is an elemental force which, applied to the material concerns of life, becomes a Hagen. In the drama Hagen is the thrall of Gunnar (Gunter) of the tribe of the Gjukungs—(Gibichungs).

In the Wagnerian version, Siegfried (Sigurd) floats down the River Rhine symbolizing the River of Life; human evolution is the Rhine journey. He comes at last to the house of the Gibichungs with whom he swears brotherhood. This signifies the incarnation of the ego in the material body. He drinks the wine of forgetfulness and loses his memory of Brunnehilde, the shield-maiden of Votan (Odin). This means that at physical birth he loses memory of his own soul. Hagen (material science) is the servant, strange and terrible, of the princes of the Gibichung. Hagen refuses to swear brotherhood, for he desires to secure for himself the power of the ring. It is dark Hagen, half human, half divine, who becomes the bane of Sigurd and destroys the hero race to attain his own ambition.

Sigurd, dying, leaves behind him one child, a daughter, Swanhilde, who is trampled to death by horses thus ending the cycle of the Volsungs. Swanhilde is the sixth race, ruled esoterically by the feminine planet Venus, and only time can explain the circumstances by which this race shall be terminated. In ancient symbolism, horses usually represent the lower mind on which rides the power of thought. Possibly in the great days

of the future the power of mind alone may destroy a race.

This cycle of dying races (dying heroes) is the burden of Odin's runes. To discover the mystery of death Odin hangs himself upon the tree of life, yet its secret he cannot solve. The Norns, the old sisters, weave the triple cord of fate from the threads of past, present and future. The six races must come and go, each striving for perfection, until the great day when the tree of the races shall fall back again into chaos and the cycle of generation ends. The power of generation, one of the secrets of the ring, must be returned to the River of Life from which it was stolen.

Then there is the seventh race, the end which is also the beginning. After the Ragnarok, the Twilight of the Gods, the waters rise; the old way of life is gone forever; there is a new heaven and a new earth. Only two frightened creatures survive the deluge, for they hide in a mountain cave above the waters. From them humanity is born.

This sounds like a strange contradiction, for we think of humanity as made up of the six generations of the Volsungs, the races of the strivers. Actually this is not true. Humanity is really born in the seventh race, for in that race man accomplishes himself. He attains to his full stature. Until then he is only potentially human. This humanity of the seventh race restores the Golden Age. The six races are the six days of creation and the seventh race is the Sabbath. On this day the gods rest. This seventh is what the Rosicrucians call the Silence that comes after Sound. The seventh race is the end of the old order and the beginning of the new. From it emerges a new creation beyond matter. In the seventh race All-Father is no longer Gangler the Wanderer; the great journey of the world is finished. The power of the law passes away, for it is perfected and transmuted by the power of Love. Law is the old dispensation, Love is the new dispensation. Law is the Old Testament, Love is the New Testament. Law ends in the fulfillment of itself.



The seventh race is the Hero of the World. It is truly the Son of Necessity.

In this way comes to an end the whole root and stem of the Gibichung, the empire of matter and all that belongs to it, and all that is consecrated to

its ways and purposes cease together. The human personality dies in the attainment of adeptship. The seventh race is the race of the adepts, and its shadow in our modern world, the long shadow of things to come, is the School of the Mysteries.

Thus taught the Drotts of old as they  
chanted together the sadness of the now  
and the calm mystery of the future.

"Now may all earls  
Be bettered in mind,  
May the grief of all maidens  
Ever be minished,  
For this tale of trouble  
So told to its ending."



#### NOT SUPERSTITIOUS BUT CAREFUL

According to Theda Kenyon in her book *Witches Still Live*, forty percent of the school children of London wear amulets of one sort or another.

An even more startling fact was brought to light by a recent census of young people between the ages of sixteen and nineteen attending high school in a large American city. More than ten percent of them, by their own admission, are devout believers in magical cures and curses.





## Curiouser & Curiouser

*A DEPARTMENT DEDICATED TO ALICE IN WONDERLAND*

### The Gunpowder Plot

During the reign of King James I, a plot was devised to blow up the House of Lords, and thus destroy with a single blow the King and the entire Peerage of England. James I was intolerant in his religious viewpoints, and there was much persecution during his reign. The King made many enemies, and Parliament for the most part backed him, thus sharing in his unpopularity.

The political enemies of the King obtained the services of an illiterate fellow by the name of Guy Fawkes, whose first name has bestowed the word "guy" to modern slang.

Learning that the cellars of the Parliament Building were for rent, Fawkes obtained the lease and stored thirty-six barrels of gunpowder directly under the Chambers of State, in readiness for a special meeting of Parliament on November 5, 1605, at which time the King and most of the royal family would be present.

There is a great mystery as to how the plot came to be discovered, for no one is known to have betrayed the scheme. A few days before the meeting of Parliament Lord Monteagle received an anonymous warning telling him to keep away from the opening of Parliament. Although Monteagle con-

sidered the letter a joke, he showed it to the Secretary of State, who took it immediately to the King. James was a coward, and so terrified by the anonymous note that he gave orders for the Parliament Building to be immediately searched. A large stack of wood was found in the cellar, and when the woodpile was moved the thirty-six barrels of gunpowder stood in plain view. Guy Fawkes and such of his confederates as could be discovered, were executed on January 30th and 31st, 1606, at the West end of St. Paul's Churchyard.

There is still a great mystery as to the identity of those who concocted the gunpowder plot, but a still greater mystery as to the origin of the letter of warning which saved the Nobility of England.

At this point we must depart from London to the little English town of Mortlake. Here lived the Great English Mathematician, Astrologer, and Magician, Dr. John Dee. He was the man who, from the position of the stars, selected the hour for the coronation of Queen Elizabeth. He was also the man who laid the foundations for the development and ultimate power of the British Navy.

John Dee was a scholarly man, tall and handsome, with a snow white beard, and it is especially noted that he wore



an ample gown with long flowing sleeves.

This same Dr. Dee had a magic mirror which is now preserved as a priceless relic in the British Museum. He would sit quietly in his study, and gazing into the mirror would see visions of things happening in all parts of the world. His mirror was a piece of solid pink glass, about the size of an orange. It was in this magic mirror that he saw the gunpowder plot. It is quite possible that he was the one who wrote the mysterious letter to Lord Monteagle. In any event, Monteagle took the letter to Dr. Dee, and it was this wise old magician who recommended that it be shown to the King. Dee must have

chuckled in his beard when his own letter was brought to him to be explained.

In *The Book of Common Prayer*, published by Basket in 1737, there is a curious engraving. In the center stands a magic mirror with two men gazing into it. One is the King, and the other possibly Dr. Dee. At the top is the Eye of Providence darting its rays into the mirror, and below are the legs and hoofs of evil spirits flying from the picture. It would seem that this was intended to represent the manner by which the gunpowder plot was discovered. Certainly it is no accident that such a picture should find its way into the prayer book printed by the King's printer.

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## Hog Money

IN the year 1515 a Spanish navigator, by name Juan Bermudez, was shipwrecked on a group of islands about six hundred miles off the east coast of North America. Captain Bermudez was on his way to Cuba with a cargo of hogs. The swine survived the wreck, and took over the sole management of the island. In the course of time the animals increased and multiplied to a goodly number. In 1593 Henry May, an Englishman, also arrived by way of wreckage on the same island, and found these large herds of swine roaming about in a wild state.

In 1609 Sir George Sommers was appointed Governor of the Colony of Virginia. He started for the Colonies with the dignity appropriate to his position, but his arrival was delayed when his ship foundered on the Hog Islands. Later he was able to victual a vessel with prime pork, and proceed to the Governorship of Virginia.

The islands, now known as the Bermudas, were called for a time the Sommer Islands in honor of Sir George's impromptu visit. In 1609 James I of England granted a charter to the Bermuda Company; and in 1612 Master Richard More and sixty colonists from

Virginia settled on one of the islands. In 1616 Captain John Smith appointed Master Daniel Tucker Governor of Bermuda.

In the meantime Sir George Sommers, remembering the fine quality of hog meat, journeyed to Bermuda for provisions. He died in the islands, reportedly from an excessive diet of fresh-pork.

About 1616, four years after the first permanent colony was established, a series of coins were struck in England for use in the Bermudas. The whole circumstance of this coinage was extremely obscure. Four types of coins appear to have been struck. They were of brass and in three denominations. There were two shillings; one a thick planchet and the other of the same size but considerably thinner. There was also a sixpence and a threepence. They are extremely rare, and have the distinction of being the first coins made for the Americas.

The minting of money in America itself did not begin until 1652. The accompanying reproductions show the obverse and reverse of the Sommer Island shilling, or Hog Money. The obverse design bears the legend *Sommer Islands*



surrounding the figure of a wild boar. Above the boar is the numeral XII, signifying twelvenpence. There is no date. The reverse of the coin is a ship under full sail, with what appears to be a hole in its side; this, however, may be merely a defect in the coin. Beneath the ship are some tiny undecipherable markings. The sixpence is similar in design, with the numeral VI above the

surface. It is also strange that so famous a coinage should be shrouded in such complete obscurity. It must have been something of an occasion in England to mint the first coins for the Western Hemisphere. Lesser subjects have prompted lengthy consideration. Captain John Smith, writing in 1624, only eight years later, speaks of the Hog Money as something belonging to



THE SOMMER ISLAND SHILLING

boar. The threepence is similar but considerably smaller and bears no legend.

Dye's *Coin Encyclopedia* states that the time, place, and circumstance of the production of the Hog Money are impossible to discover. It had, it would seem, a limited circulation both as to time and quantity, and the pieces which now represent the issue are almost unique. As the first coins struck for American circulation, these pieces are remarkable, and excite a peculiar interest.

Dye records only two of the shillings and one example of the sixpence to be known. The latter was dug up in a garden in Bermuda. It would seem, however, that a few other examples have been found, and in 1935 they are listed in catalogs of rare coins. Although so listed, the Sommer Island money is not available through normal numismatic channels.

We are fortunate in having a fine example of the shilling of this issue in the permanent collection of the Philosophical Research Society where it is available for examination by students.

We cannot but ponder the unusual honor bestowed upon the lowly swine, and wonder if perchance there might be more to the story than appears on the

ancient times. Apparently he knew little about it, although he was a leading spirit in the entire enterprise.

The wild boar on the Sommer Island shilling carries the definite impression of being an heraldic device. It is identical in drawing with the crests of such men as Lord Bacon and the Earl of Oxford, even to the jaunty curl of its porcine tail. Could it be by any chance that we would profit from a further consideration of those famous words in *The Merry Wives of Windsor*, "Hang hog is Latin for Bacon, I warrant you." It has just come to mind that *Latin* uncapitalized is a form of the word *latten*, which in turn means a small sheet of brass. Latten was used in the making of small ornaments, usually for churches, and was appropriate for medals and coins. The Hog Money was struck in brass. Perhaps this hog is brass for Bacon.

It should be borne in mind that Lord Bacon was the man appointed by King James I. to organize and develop the entire scheme of American colonization. The details of the plan were his, subject only to the final approval of the crown. To Francis Bacon, America was much more than a vast wilderness to be distributed among the aristocracy of Eng-



land. It was a new country, appropriate to the perfection of his own great dream of the New Atlantis. Here was a large continent uncorrupted by the intrigues which frustrated European idealism; a new land for a new ideal; a spacious and proper place for the building of a scientific and philosophical way of life.

Lord Bacon was a man of divers interests and secret purposes. He sealed all his projects with some proper symbol. The fortuitous circumstance of wild hogs on the Bermudas was perfect to his purposes. Here was a ready explanation acceptable and sufficient for those satisfied with the obvious. But why all the secrecy and doubt about the origin of the Hog Money? There is nothing mysterious about a coin unless that secrecy is achieved or manufactured for a reason.

The numismatic catalogs say that these coins are supposed to have been cast in 1616, a vital year in all the matters which concern Lord Bacon. In that year Shakespeare died, and there was an immediate shift in the literary pattern of Europe. Also in 1616 most of the early Rosicrucian Manifestoes appeared. This significant date and number appear constantly among Bacon's secret signatures.

In addition to the symbol of the boar, what other emblem is peculiarly associated with Lord Bacon's work? It is generally accepted today, and it was Bacon's opinion in his own time, that the most important of his literary endeavors was his broad scheme toward a reorganization of all useful knowledge. This was the scheme which resulted in the *Instauratio Magna*, the great text of the new order of intellect. The principal parts of the *Instauratio Magna* were published under the title *Novum Organum* in 1628. On the title page of this book was a ship under full sail voyaging forth into the unknown sea of learning between the Pillars of Hercules. A similar symbol is to be found on the first complete English edition of Bacon's *Advancement of Learning* which appeared in 1640. Bacon symbolized his work by the ship, which represented



THE CREST OF LORD BACON

his inductive system of reasoning; men might explore the unknown and seek for those distant lands beyond the sea of doubt.

Is it also a coincidence that this ship under full sail should appear on the Sommer Island shilling? Here together are the boar and the ship, always combined in His Lordship's accredited works and now appearing on the first coins minted for the colonization program which was in his care and keeping. This seems a trifle too fortuitous. When we realize the full measure of Bacon's dream for a Blessed Land Beyond the Sea, and understand the elaborate machinery which he set up to attain his purpose, it would not be surprising if he had placed his symbols on these ancient coins.

Another fragment of circumstantial evidence points in the same direction; the curious rarity of the coins. They are little better than phantoms, known to exist, but difficult to discover. For more than two hundred and fifty years there has been a systematic effort to obliterate the Baconian landmarks in the Western Hemisphere. One by one the significant identifying marks fade away, to lie concealed in private collections. If we attempt to trace these markings and symbols we always come to a dead end. The dark curtain of mystery shrouds the greater part of Lord Bacon's endeavors.

These coins are little things, but they cannot be traced except to England, where they disappear into that obscure factory of subtle indications which was responsible for so many mystic and masonic emblems.



- *The peculiar vortex of circumstances that make up the life of every individual moves on the axis of his own internal conviction and his own standards of integrity, drawing to him what he is, and keeping from him what he is not.*

## Emerson's Essay on the Law of Compensation

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THERE is no personality more beloved among American thinkers than Ralph Waldo Emerson, and yet, in the last forty or fifty years particularly, very little effort has been made to establish him in his correct place among American thinkers. Will Durant, in his *Story of Philosophy*, makes only two casual references to him, and does not list him among the important philosophers of the world or this country. This leaves a question as to just where Emerson belongs. Let us devote a little thought and consideration to the man himself, and to the lessons which he as a person teaches to everyone who is interested in philosophy and liberal thinking.

Ralph Waldo Emerson was certainly one of America's outstanding intellects, yet it is difficult to determine his exact status in the world of formal thinking. There is a question as to whether we should include him among the academic thinkers, classified together under the name of philosophers. He was not a formalist; he evolved no complete pattern, no entire philosophical system. He was a genial, kindly, liberal man, standing out in contrast to the conservative thinkers of his time, and he arrived at a philosophical viewpoint through the Unitarian ministry. This combination requires considerable analysis.

A few years ago I made a pilgrimage to Emerson's home and examined the remains of his library and looked into

the environments and circumstances which influenced his life. We cannot separate an individual entirely from the reference frame of his time and place, and Emerson was the more unusual because he was so definitely a misfit, a geographical prodigy, something entirely apart from the world in which he lived, and yet without doubt a product of that world and decidedly limited by the conditions of his time and environment. In Concord and other close areas in New England there arose a school of intellectuals which became peculiarly the American school. They are now referred to as the New England Transcendentalists, and we can best estimate the influence of these men when we realize that Thoreau was one of that group and was the powerful modifying force behind the convictions of Mahatma Gandhi. Gandhi has long been a profound student of Thoreau, so you can see how far the New England Transcendentalists went in their sphere of influence. It was a sort of reciprocity problem, because there is no doubt Emerson and most of his school were influenced by the Brahmanic writings of ancient India. Thoreau studied Hindu literature and a Hindu studied Thoreau and that is the way things go in this life. When we toss a stone into a millpond we have no way of estimating



how far the ripples are going to extend, and it is very often true that we receive our own doctrine back again through the words and writings of strangers. A large part of Indian mysticism has returned to India from New England to influence and change the lives of a world and people which the old New England scholars never knew or considered in the establishment of their own work.

Emerson is peculiarly an American product, and one of the reasons why so many American liberals have been deeply influenced by his writings is because he more or less expresses their own thoughts. The American intellectual has never been a highly organized thinker; he has never divorced his reasoning from his sentiments. He is interested in improvement, but is very democratic in his approach to knowledge. It never occurs to him to formalize his doctrine, and for that reason he likes to call himself a liberal. But this term, while it has become one of great dignity, is not always as secure as one might wish. It is very difficult to be a liberal without being in some danger of becoming superficial. No one can learn all things well. It is impossible for the liberal to be equally informed on every subject that interests him, so he has a tendency to scatter and dabble a little in this and that, thereby achieving little penetration into anything. What he likes he believes, and he regards this as his privilege. In this world we can believe what we want to believe, accept or reject according to fancy, but if we exercise this privilege we must abide by the consequence, and the consequence is not always as pleasant as the belief.

As a result of liberalism and lack of penetration we have developed a rather superficial outlook on life; an outlook that is rich in novelty and sensation but not rich in criticism in the constructive use of that term. To us criticism is to tear down something. Our idea of a critic is derived from the dramatic critic and literary critic, who are two of the lowest forms of the breed. We are inclined to think of critics, according to the definition of Voltaire, as those who,

not being able to do anything constructive have set themselves up as judges of all men. But that is not the real meaning of criticism. The real meaning of criticism is to seek for excellence; to examine and investigate in order that we may be certain that our values are sound. The real critic is a person forever seeking consistency in his philosophy or excellency in his performance, and estimating values in terms of consistency and excellence. Your intellectual critic is always looking for holes in a doctrine or belief; trying to see where the original thinker contradicted himself, and if he is a constructive and intelligent critic he is hoping he will not find this contradiction. But he is usually well enough informed to realize that he will find contradiction if he seeks far enough because the human mind is not yet able to estimate all things with equal ability. Just as nearly all musicians are tone deaf in at least one tone, and nearly all artists are color blind in the estimation of at least one color, so human beings in their thinking favor certain developments of their own thoughts. We always think best toward the end which we have previously considered desirable, and too often we are not trying to discover truth but are trying to find something to support what we have already accepted as the truth.

Now philosophers are not beyond this dilemma, and it is the duty of a critic to discover where reasoning ceases and prejudice sets in. It is not necessarily a pleasant task but it is a valuable one. Nor should we regard intelligent criticism as condemnation. It does not mean that Michelangelo was less of an artist because he made an occasional mistake. Yet it would be equally foolish to assume that his mistake was a virtue just because he was otherwise correct. The same problem arises in the making of a violin. Stradivari is accepted as the world's greatest maker of violins, and a great Stradivarius is probably the world's most perfect instrument, yet he made a number of very bad violins that are comparatively worthless. Therefore, to say a violin is great because it is a Stradivarius is a



mistake, and to copy a new violin after a bad Stradivarius is merely idolizing a tradition. A great violin is great because of its tonal quality and not because of its manufacturer, and a name does not necessarily stand for universal excellence. It does, however, stand for the fact that Antonio Stradivari did make some of the world's greatest musical instruments. So a man may be a great thinker and make many mistakes, but we have such a tendency to deify and idolize that we consider it our patriotic duty to defend our heroes by denying their mistakes, which is not good, sound thinking.

In the case of Emerson, we know we are dealing with a man who exercised a profound influence on the thought of his time. We know we are dealing with a great man, probably one of the most idealistic thinkers our Western civilization has produced. If, therefore, we analyze Emerson, it is not with the intent to detract from him, but rather to clarify his position and prevent ourselves from falling into certain errors which perspective reveals in connection with his thinking.

Emerson was quite a creator of innovation. He had some astonishing sociological viewpoints. For example, his viewpoint on women's suffrage was one of the most delightfully characteristic of his opinions. He said he fully believed in women's suffrage, but he had never yet met an enthusiastic suffragette whom he admired. He believed in the principle, but in the personalities he nearly always found unpleasant qualities. He also developed an interesting viewpoint on the democracy of the household. On one occasion he decided that his servants, particularly his favorite cook, should be treated on a social level with the family, so he had his servants eat at the table with him. This seemed like a good step forward in the democracy of the servant problem. But what happened? The servants rebelled. They decided they did not regard such equality as practical, because the cook said she could not sit at the table with the family and prevent the food from burning. She said she enjoyed much more the

privilege of taking care of the food properly and eating quietly after the family was through.

With many new ideas, some of them good, some not so good, Emerson emerges as a most delightful American character with all the humor and much of the pathos that goes to make up our American culture. He was a man who liked people but did not like to meet any of them; he loved humanity but was never able to get along with the human being. He was very fond of what he called mingling or getting close to people, but was so uncomfortable in a crowd that he fled from the midst of it. He was a firm believer in the privilege of human beings expressing themselves completely, but when one did Emerson was usually bored to distraction. He was a contradiction. He was utterly tolerant, broad, generous, humorous, delightfully witty, but a man with a number of extremely sensitive areas in his personality which, if touched, closed him up like a sensitive plant. He was one of those individuals who was at his best in his own world, never successfully content out of his world. He was enough of a Platonic philosopher to like to climb to the top of a mountain and look down upon the city or the plain. He could look down on cities and love them, but the moment he walked through the streets they disturbed him. He was fond of liberal preachers, but usually got up and left in the middle of a sermon because he could stand no more of it.

This combination of characteristics indicates the reason why Emerson has been under controversy as to his place in the American field of thinking. It is because his philosophy, while it has appealed widely, has never been properly appreciated in its individual fragments, for he must be considered in his individual opinions rather than in the broad and consistent pattern of his thinking. There is no over-all pattern of Emerson as a philosopher, because the things he liked he expressed then and there. He certainly was consistent with his own statement that consistency is the bugbear of little minds. If he wanted to



change his mind he did so, although it contradicted previous statements. This viewpoint that consistency was a limitation was a part of his philosophy of life. It was a necessary compromise arising from the eclecticism of his viewpoint. He delighted in the liberal viewpoint that whatever is good is useable; wherever it may come from, take it and use it. In this he was a utilitarian in thinking. If he found a beautiful thought in a Persian poem, good; if he found a profound thought written by some Brahmanic scholar, excellent; if he decided a certain statement of Confucius was delightful, that became part of his philosophy of life. This was why he was called a liberal and why he played such an important part in the liberalizing of American thinking. He became the liberator of his people, particularly those of the last half of the 19th Century, and everywhere in this country groups sprang up to study Emerson, to study his essays and thoughts, because he represented the democracy of American intellectualism. People felt better and healthier because they derived their inspiration from a larger circle. It seemed delightful to them to think in terms of a Persian poet, or a Chinese scholar. In some way it was the symbol of their own democracy.

Emerson also had the unique ability to express things well. He took a variety of thoughts and put them into his own words, words delightfully American, words that meant something to all his fellow citizens who analyzed his thoughts often without having the slightest idea where they came from. If the dear old town of Concord had realized that Emerson's Essays were founded upon Brahmanic philosophy there is very little probability that the people would have gathered together and raised funds to rebuild Emerson's house when it burned down. If they had been aware of the source, those good folk would have been insulted; they would have been sure that all the foundations of the spiritual Christian religion had been shaken, but because he gave them these thoughts in his own words they



were acceptable. Our prejudices are not against truths but against words and names. A quotation from Buddha will insult the Christian world, but a quotation from Buddha, without knowledge of the source, will be acceptable to ninety percent of the Christian world. So Emerson was able to add a considerable overtone to the culture of his day by the simple restatement of ancient truths in a way that did not conflict with the private sectarian holdings of various contemporaries. It was not until sometime after his death that the world began to realize the source of his teachings and ideas.

In connection with his writings Emerson is especially remembered for his delightful essays. These cover a variety of homely, practical subjects. They include a very tolerant, generous viewpoint, and the statement of a number of basic, ethical truths. Possibly his position is more certain in the field of ethics than in the field of philosophy. It is difficult to place him appropriately because of this peculiar liberalism which covered a wide variety of fields without sufficiently establishing him in one of those fields. It is the problem of this liberalism that offers a challenge to the Western thinking.

Today, after fifty or sixty years of influence, most of the Emersonian Societies have ceased to exist, and while he has a large and enthusiastic group of followers, these followers have never exercised any particular force upon their environment. Emerson himself did not exercise any great influence. Those who love him regard his essays as gems of spiritual and idealistic literature, but the



heroic effort of the last century to integrate Emerson into a useable force in our education, literature or philosophy, came to nothing. It was because it was impossible to bracket him successfully. Many people, liberals especially, feel that his strength lay in the fact that he could not be bracketed, but we must approach that with a cautious attitude.

It is true that we show a terrible weakness when we are so bound to a belief, sect, creed, or cult, that we are identified with it and lose all universal contact outside of it. We should not be cult-ridden or sect-bound, but in order that a powerful and permanent influence be exercised, it is necessary that the individual have a formulated pattern, something that may be very broad and liberal, but still definably something that represents the gradual growth or unfoldment of an idea.

An example of this is in the Christian faith itself, where it was necessary for the early church to make one important change in its final structure. The Christian Bible consists definitely of the New Testament, but the New Testament lacks patterns. That it is rich in magnificent statements of idealism and ethics is undeniable, and this is admitted by every faith in the world, including religions not touched by the Christian Church. But it does not answer the questions that are important to a large group of thinkers; such questions as how ethics or idealism fit into the pattern of universal existence. The New Testament tells us we should love each other, an obvious truth, but it does not tell us why, except that it is a virtue. It does not show how universal mechanics fulfills itself through obedience to the laws of virtue and integrity. It does not organize the way of life. It does not supply a text by which an individual can proceed step by step from a state of ignorance to a state of wisdom. It gives us material for thought, and stimulates the noblest of our feelings, but it is largely dogmatic in that it tells us this we must do; why, it does not tell us, and how some of these things are to be done, it does not tell us.

When the church started to build up a great religious institution it realized the New Testament was inadequate because it did not contain the development of a Christian philosophy of life. It was ethical and esthetical but not philosophical. There was no way of fitting its parts together and saying two plus two make four. So the church met this need by supplementing the New Testament with the Old Testament. It had, therefore, the elements of a larger pattern. For example, there is nothing in the New Testament to tell us how the world was formed, how orders of life were established, how hierarchies of gods came into being, nothing about the creation of man, the development of history, the arts and sciences, and all these great institutions that are a part of human tradition. They could not build even a theological system upon the New Testament by itself. The only thing they could build was a magnificent sense of ethical values, but in the presence of the demands for explanation and reason, something else had to be supplied.

Now, in a way, Emerson's philosophy is very much like the New Testament; it requires an Old Testament back of it to integrate it into a pattern. It stands unchallenged, but requires something more to be complete. For this reason the individual who wants to study Emerson has to come to him through some great system of thought; through a system of thought that he himself used. Now Emerson was avowedly a Platonist, and on one occasion in an early essay he says that everything that is good in philosophy is Platonism, and there is no doubt that the great wisdom foundation of Emerson was the Platonic and Neo-Platonic traditions of Alexandria. He refers to Alexandrian Neo-Platonism as a constellation of genius. Wherever he touches upon the terms of Platonism he does so with a sense of profound indebtedness. In his own words, Platonism is philosophy. He does not condition it in any sense of the word. He does not say that Platonism plus Nietzsche, or Platonism plus Schopenhauer, or Platonism plus Spin-



oza, make philosophy. He makes the unqualified statement that Platonism is philosophy. We may assume, then, that in his own life and thinking he believed it, and we need only to read a small part of his essays to know how completely they are indebted to the great Neo-Platonic school.

Emerson has been called the New England Brahman, because he was a Brahman not only in thought but in personality and temperament. He had that magnificent aloofness of the Brahman, that inability to mingle with that which he loved most, which is essentially Brahman. His peculiarly benevolent despotism of ideas was the basis of the highest aspect of Brahmanic thinking.



Recognizing Platonism as the link between the East and the West, he followed along this road and came to the East, to Eastern Platonism which is Brahmanism, and saw that the two systems were in a curious way identical. In this way he came to recognize the great identity of foundations, but in his own mind the fact of utility had to be taken into consideration. This consideration warned him that it would not be practical in New England at that time to attempt to make an outward and complete statement of world indebtedness to Brahmanism and Platonism. He was a practical human being and decided the simplest course of procedure was to preserve the ideas. But in order that the ideas themselves might live in a world of prejudices against

beliefs it was better to state the ideas and ignore the origin on the grounds that the ideas would be accepted, but if the origin were stated the American mind would be closed utterly and completely against the ideas. Today he would not be forced to such an expediency. It certainly played a part in his philosophical thinking.

With his Platonic and Brahmanic indebtedness Emerson began to write essays and articles, to deliver lectures which gained for him immediate recognition. The American people loved him. His essays expressed convictions and ideals which were peculiarly like themselves. They had a lack of organization and a certain freedom about them. They appealed to a group rising in the Eastern part of our country called free-thinkers, who believed that by releasing themselves from sectarianism they gained intellectual and religious freedom. Of course, freedom is a dangerous thought. No individual is really free while there remains in him any insufficiency on any essential subject. Freedom is not attained by the denial of any sect or creed, although we do not think it through that far, but we do appreciate and enjoy and respond to the gentle liberalism of the Emersonian viewpoint.

When we begin to break down Emerson's ideas to see how one fits into another, we find that he did not give the world a system of thinking. He gave the world a selection of his own thinking, supplying his own peculiar string to tie the bouquet together. In his writing it is the wording and relationship that is Emersonian, not the idea. The idea is from whatever source appealed to him, and so we have world thinking filtered through the personality of a New England gentleman with sideburns; a delightful character sitting under the trees in front of his neat, white house, looking upon the world with a benign sense of values, and giving the world what he firmly believed it needed. He was a kind of philosophical schoolmaster, a genial master of ceremonies, introducing one after another the great thinkers of the world



to his own group of fellow townsmen and the larger audience that stretched as far as Boston.

Of Emerson's essays the most famous are the two on the Oversoul and Compensation, and our particular interest at this time is to study his *Essay on Compensation*, not necessarily in the terms of his own words (those words are familiar to most of you) but rather in the implications of the imponderables that are associated with the ideas. The Law of Compensation is a restatement of the Law of Cause and Effect. The Law of Cause and Effect is to be found in practically every system of ethics known to man. It is, in fact and substance, the very basis of ethics. Ethics is that department of human conviction which stems from the acceptance of the Law of Cause and Effect. All ethical motivation is based upon one of two practical considerations. The beginning of ethics is utility, as is the beginning of nearly everything human beings attempt. We are not ethical because we like ethics in most instances; we are ethical because we like the consequence of ethics, because under these consequences we are able to survive more adequately than without them.

We also divide ethics into two distinct departments, our ethics and other people's ethics; and also into two degrees. Our own ethics are subject to modification according to pleasure, desire, and preference, but other people's ethics should be inflexible. There is no reason why other people should compromise their ethics, but there is a reason why we should. That is the basis of our ethical pattern. We recognize the importance of ethics so far as it constitutes the rules of living together in the world. Without ethics there can be no civilization. Without ethics even the locks on our doors are not enough, and we are firmly convinced that there must be some rule, a rule which modifies profits in terms of association values. One individual, not long ago, defined ethics as the reason why we should not do what we want to do, and that, probably, in most practical instances, is an adequate definition. Ethics evolves with experi-

ence. It evolves with our realization that it is necessary for us to abide by certain rules, comparatively unselfish, in order that the individual delinquencies of the human being shall not become immediately the cause of composite collapse. Ethics is a sort of rule of being fair in large things so as to protect our unfairness in small things. Ethics itself is something we must come back to or go forward to at the present time.

The worst condition we have to face today is the collapse of our superficial and inadequate concept of ethics. We have never yet developed an ethical conviction that would sustain a moderate degree of integrity against a moderate degree of temptation. We have not found temptation-proof ethics, and until we do we are bound to have composite difficulties in our cultural way of life. On the basis of ethical convictions we search for the universal justification of ethics. This is the reason a philosophy has to have its Old and New Testaments. We dimly realize we must have a rule of fair play. But a rule of fair play is not acceptable to all human beings simply because it is a rule of fair play. The moment we begin to make rules for people, even rules of fair play, they will come back and say, "Why should we obey this rule? Who made it? Why should we not change it immediately? How do we know it is going to work?" And there will be innumerable objections, particularly when we attempt to restrain some natural impulse in man.

The moment we attempt to create a simple pattern of ethics to become the basis of human character and human action, it is necessary to discover the universal of ethics; it is necessary to discover in the universe the rules and laws by which we can retain or integrate our own way of life. So in the universe we find the universal of ethics in the Law of Cause and Effect. We find in nature that every cause produces an effect consistent with itself; that every effect is the result of a cause consistent with the effect. As Buddha said, "Effect follows cause, even as the wheel of the cart follows the foot of the oxen,"



or, as the Bible says, "As ye sow, so shall ye reap."

All philosophies have made the discovery of cause and effect, and it is demonstrable scientifically in the terms of biology, chemistry and physics. All we have to do is to apply a universally evident fact to a world of invisible but very real forces, that is, the world of conduct, and the application of the Law of Cause and Effect to the sphere of human conduct results in the emergence of the Law of Compensation or the evidence of compensation in life. This Law of Compensation is equivalent to the East Indian Law of Karma. Although not identical, it carries much of the same implication. There is no doubt Emerson learned the background or principle of compensation from the Brahmanic teachings of the Law of Karma, as these teachings also occur in the recension of the Buddhist philosophy in Asia.

Emerson immediately saw in the Law of Compensation a reason for all things, and an explanation for a large part of the complexity of modern living. He recognized immediately the basis of punishment and reward, because punishment and reward are the workings of the principle of compensation. What is punishment? Punishment can no longer be regarded as some abstract counterpart of Simon Legree wielding a great whip in space. Compensation, in the terms of punishment, is the out-working of consequence, and consequence is reward or punishment. The individual who sets in motion certain courses of action comes inevitably under the consequences of these laws, or these reactions or relationships which appear invariably in nature. These laws in their consequences resemble either punishment or reward.

Now punishment is merely the appearance of an effect which is unpleasant, something we do not want, something which is apart from our desires, contrary to our inclinations, and contradictory to our comfort and security. All unpleasant things heaped together may be generalized under the term of punishment. For a long time, and even up to the time of Emerson, human beings

were convinced punishment resulted from the arbitrary acts of an arbitrary, despotic deity in space. Christian theology believed that punishment was the testing of the character of the individual, one of the great points of the early orthodox church. The proof of a proper contrition of spirit was the ability to bear patiently or reverently whatever misfortune the flesh was heir to. The word Providence was a purely semantic abstraction to cover this dilemma. Under the thought, "The Lord giveth and the Lord taketh away," the human being covered his complete lack of consideration for the reason for anything.

Now the first problem was to determine whether or not, according to the ways of life, misfortune was the whim of deity or the result of cause. If misfortune were the whim of deity, then conversely good fortune was likewise the whim of deity. And if the good and ill that come to human creatures come only as the result of the arbitrary despotism of a being who gives out according to pleasure and regardless of merit, then in that instant the whole structure of ethics collapses. Ethics was one of the seven branches of ancient philosophy, but if good and evil, security and insecurity, happiness and sorrow, pleasure and pain, are administered according to whim and without any factual foundation, then there is no motivation left in life for any accomplishment. Only one virtue is left, and that is patience. The only thing we can do is endure. Why? Even that is not very obvious, but we must endure because there seems to be nothing left to do but endure.

When the Law of Compensation is introduced into the pattern it operates entirely in the sphere of our way of life. We can see why the early church was not anxious to include the Law of Compensation in the body of its teachings, because ethics attacks the very foundation of the clergy. If we go back to the foundation of religious beliefs, back to Egypt prior to the Dynastic Pharaohs, back in that mystical time that only survives to us in the recension of later times, we realize the Egyptians believed



in the presence of deities visualized in patterns of themselves. Ra, the Sun God, was the glorification of some mortal concept of greatness. A mortal being analyzing himself finds very little tendency to consistency; analyzing the works of his heroes he finds them for the most part based upon opportunity rather than integrity. His Pharaoh had no particular reason for doing what he did; he just wanted to do it and did it, and being Pharaoh his word was law. If Pharaoh wanted to build a city, it was built, not because it was necessary, but because Pharaoh wanted it. If Pharaoh wanted to kill somebody, he killed him, not because he had done something wrong, but because Pharaoh did not like him.

So when the Egyptian began the process of creating his gods he followed Robert Ingersoll's philosophy, "An honest god is the noblest work of man." He made a highly glorified estimation of his own way of life, so the first gods of Egypt, before the rise of ethical Egypt, were spiritualized or etherealized Pharaohs. They did not have to do anything because of universal law. If the God Ra liked people he took care of them, if he did not like them he exterminated them, and no reason was given. The likes and dislikes of the gods become the inevitable destinies of men. If Ra were displeased, he prevented the Nile from rising, and if he prevented the rise of the Nile all his children suffered, so the thing to do was to keep Ra in good humor, and in order to keep Ra in good humor it was necessary to find ways of preventing him from losing his temper. In order to keep him in good humor it was necessary to cater to him, just as you would to an ordinary despot. It was necessary to attempt to toady to him, tell him how good he was and flatter him, and we find long prayers addressed to Ra with nothing in them but the effort to say how fine and wonderful he was. Human beings like to be flattered, so the gods also must like to be flattered, so ancient Egyptians flattered them. At times, Pharaoh was hungry, and the only way of conceiving Ra as a deified

Pharaoh was to imagine that he had a larger appetite than Pharaoh, so certain fine foods, the best of everything, were set aside for the god in order to keep him in good humor. Sometimes he liked to go to the theater, so dramas were presented before his image. Anything that helped to keep him in good humor was important, because if he lost his temper he did very bad things.

Thus religion in the ancient world was humoring the gods on the foundation that they were neither good nor bad, essentially, but very erratic, despotic creatures, who bestowed favors or withheld them according to the way lunch sat upon their etherealized stomachs. This state of affairs has more or less survived and although ethics was added, nearly all religious systems today are a combination of ethics and catering. Possibly one of the earliest meanings of the word cater was to present food which improved the disposition unless the individual was a dyspeptic. But in the various religious systems there remains the combination of catering to the gods and a high degree of ethical culture. We find it in our own religion where we have the Ten Commandments and the Sermon on the Mount. Some of these institutions of ethics are solidly set. We believe Thou shalt not kill, Thou shalt not steal. We teach these things, we have these ethics, and still we believe in divine intercession, still believe that ethics is not enough unless with it we believe that the fact which maintains that belief is as important as the ethics.

So we have contradiction right down the middle of our beliefs. We have the Law of Compensation and at the same time have vicarious atonement, two utterly irreconcilable ideas. The reason we have not noticed the contradiction is because we have never put logic to work in the sphere of our convictions. Emerson knew this, so he brought forward the Law of Compensation, but he had to do it carefully. He knew that up to a certain point his Law of Compensation would be a general favorite, but the moment he inferred the Law of Cause and Effect as applicable to the



salvation of the human soul he would have all 19th Century Christendom on his ears. That is the point where religion and philosophy are violently separated.

We as individuals still have that conflict in our own nature. Most of us believe in cause and effect but there is scarcely anyone who does not get mixed up in his particular case. We know positively that we have not deserved some of the misfortunes that come to us, and we also know positively that a great many good things have been withheld that we obviously merit. The only thing that remains for us to do is to tip over to the other side of the belief and say, "Well, patience will do it; suffer it to be so now, great will be my reward in heaven."

Emerson was not quite so sure about the reward in heaven. In his *Law of Compensation* he tells us his reasonable doubts about it on these grounds: "Can we be rewarded in heaven in terms of rewards that have nothing to do with heaven? In other words, heaven is a highly spiritualized state. On earth we have always been economically poor, so down in our heart of hearts is the conviction that if there is a Valhalla somewhere it is only just that in this Valhalla the poor and honest shall become rich, whereas those who are economically rich in this life shall become poor. Obviously, rich people are not always good people, and that involves a very serious consideration in the *Law of Compensation*.

Why is it that the poorer our ethics, the fatter are our purses? One individual works hard all his life, pays his bills on the first day of the month and does not even ask for the two percent discount, does everything as honestly as he can, and in the end is barely able to pay his funeral expenses. Another individual starts out in life on a catch as catch can basis, never lets ethics interfere with profits, but rises to high place and leaves behind him a memorial. They build a fountain for him and he is laid away in the marble catacombs of his family. Everyone points him out and says, "There was a great man." Some-

one asks, "Was he a good man?" And the other says, "Well, he was a great man."

Now mankind came to the conclusion that there was something wrong with this condition, so in the world to come those who have flourished with ill-gotten means will be deprived of them, and those who have labored long and enjoyed little gains will obviously enjoy opulence. Emerson thought that over and decided it was not logical because he questioned the helpfulness of material opulence in heaven. Would it not be more just if the rich and dishonest had to take their money with them, and had on their hands a useless and entirely worthless commodity in the world to come? So Emerson began to wonder how we got our idea of heaven, and he discovered our idea of heaven was nothing more nor less than what we wanted, and the more ignorant we were the more we wanted it, and the more material were the things we wanted; the more we wanted these things, the more difficulty we had in life, so we survived from day to day in the hope of having them in the world to come, and the result was that the world to come became a great escape mechanism. It became the justification of all present wickedness. The people, for instance, who had not the courage to murder anybody, but wanted to, became smug within themselves visualizing their enemy toasting in an oven later. It made life more worth while now to realize how uncomfortable Uncle Joe would be in some future time. Thus we were able to go on from day to day under an ill-concealed bad temper, quite certain that some day he would get his.

That was an interesting compromise, because the belief that "some day he would get his" proved we did accept the law of cause and effect. We used this law whenever it helped, and forgot it when we could not use it to our momentary advantage; and over all this good and evil, this cause and effect, hung a despotic Deity who simply did things to see how much we could stand, testing our patience in every conceivable way; testing most those who tried to do



well, and punishing most those who loved him most. It is a very strange picture, but we have had several thousand years of it, and Emerson was enough of a thinker to realize that these strange attitudes did not make good sense, something was wrong.

The first thing to decide—the Brahmins stated, and the Neo-Platonists agreed, so Emerson was moved to the same viewpoint—was whether the universe was honest, and the only way we could really honor Deity or bestow any sense of tribute upon the divine nature was to assume that God was good. That was more or less the beginning of a religion; the beginning of a way of life. If God is not good and God is the master of the world, then nothing makes sense; there is no use in trying to be good, no use to do anything except live from day to day within the narrow perspective of the mechanistic theory. Even the mechanist believes the world is a well organized machine. In other words, the parts all work together, regardless of the moral implication. But if Deity were not good, we would not have the comfort of a well organized mechanism, and the whole universe would become the manifestation of an unpredictable whim. We cannot take that theory and build anything with it; all evidence of life is against such an hypothesis.

So Emerson, the Brahmins, Buddha and Plato all came to the common accord that this deity, the supreme principle of life, whether personal or impersonal, possessed the supreme integrity we call good; that the universe was honest, virtuous, and motivated in its motion by only one consideration, and that was necessity, and necessity is a term which covers up not only the effect elements but the cause elements. It is necessary that a cause produce an effect, therefore the universe is necessary, the cause is good, the effect is natural, and the reason is necessity. So, the things that are exist because they are necessary, because they are the effects of adequate causes. Behind everything is a reason, a cause equal to the effect produced.

That requires a clear-cut statement, and this is where the American thinker gets into trouble. He will accept this, agree that the universe is honest, although human beings may not be. If the universe is honest, honesty is the way of life. Everything that is dishonest is disobeying the universal plan, and regardless of whether it flourishes for a moment or does not flourish for a moment, it is wrong. And right and wrong are not measured in terms of visible results, but in terms of invisible principles. We are so limited in our perspective by our sensory gamut and the short span of years we know, that it is impossible for us to say for certain whether evil is adequately punished or virtue adequately rewarded. We cannot say that vice is left unpunished simply because it seems to flourish for fifteen or twenty years; we cannot say that virtue is unrewarded because a good man dies poor, because we have not enough of the universe within our grasp to know what these cycles are. We do not know whether wealth or poverty constitutes good or evil. We know poverty is uncomfortable, so we presume it is evil because we have established wealth as good. These are all relative terms. They are man-made, artificial institutions in the midst of a divinely ordered state of being. While we are caught in this little squirrel cage of material experience we go through a series of moods, good and bad, happiness and sorrow, fortune and misfortune, laughter and tears, and to us this becomes the criterion of all things. This we do not really know. If we assume that at the root of the universe there is a sovereign good within which originate those laws of nature by which we all exist, and that it is impossible for an individual to modify or deflect these laws, and that these laws are good because they come from the good, and divine because they arise from the divine nature, all-wise because Deity represents perfect wisdom, all useful because Deity represents absolute utility, then, if Deity is the abstract of all this, that which comes from it must be good and there can be no conflict in our consciousness with it.



Emerson brings this out very clearly in his essays, and then continues by implication to say, "What does this mean?" It means we either believe it or we do not believe it; we cannot straddle two conflicting doctrines. If we believe in the law of cause and effect, in the law of compensation, then we have to go to work on ourselves and get rid of the inconsistencies that cannot be reconciled within these beliefs and which have caused an endless conflict within ourselves. Now if that conflict were only inside of us it would not be so bad, but it is this conflict which produces depressions, crimes, and wars, because these great misfortunes are only the collective, visible consequences of our own internal, invisible inconsistencies. Until we get some of these things cleared up as beliefs in ourselves we can never get them cleared up as consequences in the world. Nearly all human beings today live by a compromise of law and profit. We live by a modification of convictions. We believe in law but still believe in accidents. In all things completely abstract, when we are sitting quietly with nothing to press upon them, we admit it is all law, but when things begin to happen we admit things are all wrong, because there is no way of making the law fit the appetites of individuals.

So we believe in a great, universal principle and at the same time eternally bewail our own misfortunes. We try violently to defend the law of compensation, and then look ruefully at some individual who seems to be a complete violation of it. We still have that virtue of patience in which we endure all things, not because we deserve them, but because God gave them to us. It is almost impossible for us to settle down to the acceptance of the fact that our rewards are the result of our own actions. We accept it abstractly, but when something begins to hurt in our own personal life we cannot see any reason for it,—except somebody else. We can figure out why we are the victim of other people's wrong action, and because this wrong has come to us, apparently through others, we are convinced that

we can prove conclusively that in this case it was Cousin Ebenezer who was to blame, and not ourselves, because we would have been all right if said Cousin Ebenezer had not deliberately injured us.

Now the only thing to do when someone injures us is to take an attitude of Christian charity, regarding it as the testing of the spirit, at the same time hoping Cousin Ebenezer will fall off the end of the bridge. We cannot keep the thing straight. We do not realize that the injury which is done to us fits into the pattern of our own life and action. The only thing that gives us a ray of hope in this situation is that we do observe that occasionally someone slips through life apparently quite free of these injuries that other people are supposed to be doing to us. Gradually we come to the recognition of the fact that other people's injuries to us very often respond to impulses within ourselves. There is a reason why we are picked on all the way through life, and that reason is us. Now it might appear that it is an accident that we are picked on once, or even twice, but when these factors keep annoying us over the greater part of our life, and hundreds of disassociated people all afflict us in one way or another as though by a carefully worked out scheme, there is only one answer,—ourselves. There must be something within ourselves that is at least a strong magnet drawing out the worst in everybody else. We just cannot always be the victim under natural law without a reason, and it is plain to be seen that when an individual sits down to the game of being miserable, the miseries immediately compound. As soon as we admit we are being picked on the picking increases, and after a long life of it we arrive at the conclusion that the whole world is against us. It is hard to realize why we should be so magnificently selected. We do not realize we ran for office all by ourselves, were elected by a majority of one, all by ourselves.

Once the viewpoint is distorted it is so easy to find the causes of these troubles in other people, and once we have



decided the cause is outside ourselves, from there on it is easy. To make the decision that there is a law governing life, that there is a God in the universe, and at the same time to believe we are being picked on, is a contradiction that is only possible to the American type of mind. It is due to an eclecticism that never thinks anything through. Now what is the consequence of being picked on? It represents a low pressure area in the individual. We all have it because we are all vulnerable. The purpose of evolution is to gradually remedy that condition. If we were perfect we would not be here, and as long as we are here we will remain to some degree imperfect; we are going to suffer from the results and consequences of the inadequacies within ourselves. And it is this low pressure area that is being constantly filled with negative, external consequences, on the principle that nature abhors a vacuum. Whenever there is a vacuum in us something from the outside is going to flow in, and everything that happens to us bears witness to a vacuum in ourselves which is on the receiving end of a series of reflexes on the outside of ourselves. The outside incident is of no matter and is not noticed or reacted to unless there is a weakness inside which interprets it into a particular and personal incident.

The law of compensation explains that we are all being constantly battered by universal force. As we sit here at this moment, uncounted thousands of rays are passing through this room, but they mean nothing to us because we do not respond consciously to them. Every instant of our lives we are being subjected to pressure of life and death; every moment of our lives we are in the presence of something magnificent that we do not see and something terrifying to which we do not react, and because we are not aware of them they do not exist. Thousands of spiritual beings, gods, goblins and daemons, are in the air every instant, but we have no recognition of them because there is nothing within ourselves that reacts to them. This immunity is our protection against that which is beyond our com-

prehension. That which we cannot comprehend we cannot suffer from, and that which is entirely dissimilar to us has no effect upon us.

It is the same way in life. There is nothing that ever afflicts the individual that does not happen to someone else who is not afflicted; it all depends upon the polarities in himself. As the Apostle Paul said, "one man's meat is another man's poison." That is true; something that causes great sorrow to us is a great rejoicing to someone else, not because it is a misfortune to us, but because it means something else to them. Something that is profitable and helpful to us is worthless to someone else. A word that will encourage someone else will discourage us, and probably the man who spoke the word had no intention of producing either effect. It is not what happens to us that we respond to; we respond to what we are. We respond according to our own convictions. If we believe that the universe is dishonest, we find the universe dishonest; if we believe the world is unfair and full of abuse, we will be abused from that time on. Whatever we open ourselves to comes to us. That which is our own, as Burroughs says, shall know our face, and the peculiar vortex of circumstances that makes up the life of every individual is a vortex moving on the axis of his own internal conviction, drawing to him what he is; keeping from him what he is not; plaguing him with the likeness of himself, and rewarding him according to his own standards of integrity. Individuals outside of ourselves may appear to be agents. They are like a wall against which we bounce a ball, but while they appear to exist outside ourselves, they exist only because they are accepted on the inside. This is the reason why philosophy is so vitally important to the development of an internal security. It is not that philosophy is going to change the world; it is going to change you, and the moment you change, the whole world seems to change, because right here at the moment is all-good and all-bad, and the world as we see it is the world as we are. The moment we are convinced the



world is honest we see honesty in every atom; the moment we are convinced the world is dishonest we see corruption in every atom.

Now the law of compensation works by setting up rates of vibratory polarities in the individual which become the basis of his ability to react to outside circumstances. We are rewarded by being able to see that which we have the right to see, and we are punished by being blind to that good which we have not earned the right to see. All abuse and misuse perverts the viewpoint, and the perversion of viewpoint distorts things around us into the likeness that is the distortion of ourselves. So regardless of where we live, when we live, or what we are doing, we are always living with ourselves. We are always living in a world that is nothing but the extension of ourselves into our own environment, and we see things according to the way we think.

There seem to be patterns that can only be preserved by being broken up. If that is so, then we must break them up, but whatever happens we must realize the situation as it faces us is only a challenge of decision toward the achievement of a greater good. Our own ability to be happy and to sense the integrity of the world around us will manifest itself when we assume a normal and reasonable attitude toward all the phenomena of life. If we are rich internally we behold the richness of life; if we are impoverished inside ourselves we behold the impoverishment of life, and this is how the law of compensation actually works out in a series of emotional situations which appear in themselves to have no pattern. The very fact that they appear to have no pattern is proof of the fact that we have no

pattern. No individual who has an internal pattern can live for an instant in a disorganized universe. The moment he finds the pattern in himself he sees it everywhere. No individual can believe in a universal pattern who does not have one himself.

This is the whole problem of punishment and reward, and as Buddha says, "Illumination causes the individual to step down from the wheel of illusion." Once the absolute integrity of the universe is established as a belief within himself, good and evil cease and only the fact itself remains, which is never good nor evil. There is neither good nor evil until our thinking makes it so. Thus the law of compensation is hard at work in those who deny its existence, and their very ability to deny the law is the compensation of the fact that they have never lived under a larger pattern of life. Self-discipline is the only way of putting the world in order. We cannot change all other things, one at a time—that was Aristotle's mistake—but by changing ourselves we make all other things appear to change. By putting our own lives in order we recognize the universe, and we perceive in all the parts of the universe those compensatory principles we discovered by internal experience.

This is what Emerson tells us, and he tells it very beautifully in his Essay, and he makes a great contribution to our philosophic conviction. He gives us a challenge that we need, because no individual can live in a house of thinking that is divided against itself. Either we believe in law and live it, or we believe in accidents and suffer them. There is no possibility of believing both without becoming utterly confused and destroying all sense of philosophical values within ourselves.





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